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ABSTRACT

This report is on the Senate Subcommittee hearing on December 11, 1974, to amend the National Foundation on the Arts and the Humanities Act of 1965 to create the American Film Institute as an independent agency. Witnesses testifying before the subcommittee included: George Stevens, Charlton Heston, Roger Stevens, Harry McPherson, William Lehman, Nancy Hanks, Camille Cook, Theodore Perry, and Ed Lynch. Statements presented in support of the amendment included those by: Ed Lynch, Ronald Berman, Camille Cook, Nancy Hanks, William Lehman, Ted Perry, and George Stevens, Jr. Additional information includes letters written in favor of or in opposition to the amendment. (WR)

ED103935

AMERICAN FILM INSTITUTE, 1974

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HEARING

BEFORE THE

SPECIAL SUBCOMMITTEE ON ARTS AND HUMANITIES

OF THE

COMMITTEE ON LABOR AND PUBLIC WELFARE
UNITED STATES SENATE

NINETY-THIRD CONGRESS

SECOND SESSION

ON

H.R. 17504

TO AMEND THE NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES ACT OF 1965 TO CREATE THE AMERICAN FILM INSTITUTE AS AN INDEPENDENT AGENCY

DECEMBER 11, 1974

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AMERICAN FILM INSTITUTE, 1974

WEDNESDAY, DECEMBER 11, 1974

U.S. SENATE,
SPECIAL SUBCOMMITTEE ON ARTS AND HUMANITIES,
COMMITTEE ON LABOR AND PUBLIC WELFARE,
Washington, D.C.

The subcommittee met, pursuant to notice, at 10 a.m., in room 2228, Dirksen Senate Office Building, Hon. Claiborne Pell, subcommittee chairman, presiding.

Present: Senators Pell and Javits.

Senator PELL. The Special Subcommittee on Arts and Humanities will come to order.

Today we meet to discuss the concept of an independent American Film Institute.

Legislation to create such an entity, H.R. 17504, is presently pending in the House of Representatives. It has been the subject of much discussion and controversy. Such a piece of legislation has not been introduced in the Senate.

If the legislation is enacted by the House, with the full agreement from all parties involved, I, as chairman of the Special Subcommittee on the Arts and the Humanities, am disposed to take expeditious action on it.

Therefore, I am holding these hearings to consider the concept of an independent American Film Institute. This hearing record, which will serve as the basis for legislation will, I hope, not only discuss the general concept, but also other pertinent and unfortunately touchy questions which could arise during Senate consideration.

I would ask that the House bill (H.R. 17504), be inserted in the record of this hearing at this point.

[The bill referred to follows:]

2

93D CONGRESS
2D SESSION

H. R. 17504

IN THE HOUSE OF REPRESENTATIVES

NOVEMBER 25, 1974

Mr. BRADEMAS (for himself, Mr. QUIE, Mr. PERKINS, Ms. MINK, Mr. HANSEN of Idaho, Mr. THOMPSON of New Jersey, Mr. PEYSER, Mr. MEEDS, Mr. SARASIN, Ms. HANSEN of Washington, Mr. CEDERBERG, Mr. BELL, Mr. LEHMAN, and Mr. MAZZOLI) introduced the following bill; which was referred to the Committee on Education and Labor

---

A BILL

To amend the National Foundation on the Arts and the Humanities Act of 1965 to create the American Film Institute as an independent agency.

Be it enacted by the Senate and House of Representatives of the United States of America in Congress assembled, The Congress hereby finds and declares—

(1) that motion pictures and television have made valuable and enduring contributions to American culture;

(2) that from the beginning of this century, Americans have played preeminent roles in extending and enriching the art of film;

I

(3) that older films constitute an important historical resource for students of American life and art, and should be preserved from loss and decay;

(4) that skills in film making should be advanced, and understanding of the art of film should be enhanced, through the training and encouragement of artists, teachers, and scholars, and through the publication of records of film history;

(5) that it is appropriate for the Federal Government to assist such efforts, in the interest of increasing public appreciation of outstanding films, and of assuring the continuing vitality of the art of film in America;

(6) that the American Film Institute, a nonprofit corporation, was founded in 1967 as a national institution intended to advance, preserve, exhibit, and teach the art of film; and that its purposes can best be achieved through the direct support of the Federal Government, as well as of private donors.

SEC. 2. The National Foundation on the Arts and the Humanities Act of 1965 is amended by adding at the end thereof the following new title:

"TITLE II—AMERICAN FILM INSTITUTE

"SEC. 102. (a) There is authorized to be established a new nonprofit corporation, to be known as the American

Film Institute (hereinafter the 'Institute') which will not be an agency or establishment of the United States Government. The Institute so established shall be subject to the provisions of this section, and, to the extent consistent with this section, to the District of Columbia Nonprofit Corporation Act.

"(b) The Institute shall have a Board of Trustees (hereinafter referred to as the 'Board') whose duties it shall be to maintain and administer the Institute and to execute such other functions as are vested in the Board by sections 102 to 108 of this Act.

"(c) The Board shall be composed of twenty-three members as follows:

"(1) the Secretary of Health, Education, and Welfare;

"(2) the Librarian of Congress;

"(3) the Archivist of the United States;

"(4) the chairman of the Board of Trustees of the John F. Kennedy Center for the Performing Arts;

"(5) the Secretary of the Interior;

"(6) the Chairman of the National Endowment for the Arts;

"(7) the Chairman of the National Endowment for the Humanities;

"(8) two members of the Senate, appointed by the

President pro tempore of the Senate, and two Members of the House appointed by the Speaker of the House: *Provided*, That not more than two of the Members of House and Senate so appointed shall be of the same political party; and

"(9) twelve appointed by the Board of Trustees of the American Film Institute, confirmed by a majority vote of the House of Representatives and the Senate, serving on the date of enactment of this Act; each member of the Board of Trustees appointed under this subsection shall serve for the following terms, as designated at the time of their appointment; three for terms of two years, three for terms of four years, and four for terms of six years; their successors shall be appointed by the remaining trustees appointed under this subsection, and shall serve for terms of six years. Notwithstanding the preceding provisions, a member whose term has expired may serve until his successor has qualified.

"(d) The members of the Board first appointed under paragraph (7) of subsection (c) above shall serve as incorporators of the Institute as authorized by this Act, and shall take whatever actions are necessary to establish the Institute under the District of Columbia Nonprofit Corporation Act.

Senator PELL. Our first witness today is George Stevens, Jr., director of the American Film Institute.

Mr. Stevens, come forward and introduce your panel.

STATEMENT OF GEORGE STEVENS, JR., DIRECTOR OF THE AMERICAN FILM INSTITUTE, ACCOMPANIED BY CHARLTON HESTON, CHAIRMAN OF THE BOARD OF THE AMERICAN FILM INSTITUTE; ROGER STEVENS, CHAIRMAN OF THE JOHN F. KENNEDY CENTER FOR THE PERFORMING ARTS AND FOUNDING CHAIRMAN OF THE NATIONAL ENDOWMENT FOR THE ARTS; AND HARRY McPHERSON, COUNSEL, A PANEL

Mr. GEORGE STEVENS. Mr. Chairman, it was our understanding that Mr. Heston would go first and then we will follow.

Senator PELL. I would ask those with Mr. Stevens and the representatives of the Arts and Humanities Endowments if they could stay right through the morning so if we have any questions, we can go back and forth.

Mr. GEORGE STEVENS. May I defer to Mr. Heston.

Mr. HESTON. Thank you, Mr. Chairman.

For the record, I am Charlton Heston, chairman of the board of trustees of the American Film Institute (AFI).

I am aware that these hearings are one of a series that have been proceeding on both sides of the Hill. And I am making points I have made before and am prepared to make again.

I do not intend to persuade this committee of the significance of film in our time and our country. I do not think I need to.

What was a radical theory not many years ago is now a given assumption—film is the art of the 20th century; it is also the American art.

It speaks to a larger constituency than any other art, cutting across national frontiers and barriers of language, class and education in a way that no other art can do. Film serves to teach, as well as to inspire. In a very real sense, we speak to our country and to the world through film.

It is for these reasons that the American Film Institute was mandated when the Congress created the Arts and Humanities Endowment nearly a decade ago. When the President signed the bill, he said, "There will be an American Film Institute." And there is.

The 7 years of our existence have been, properly enough, 7 years of efforts, sometimes inadequate, often desperate effort. In that time, we created what never existed before in this country, an organization designed to serve the past, the present, and the future of American film and American film makers.

We serve uniquely as a bridge between the various film disciplines—the academic community that both studies and teaches film, and the film makers; not only those public artists whose films literally girdle the globe, but the private film makers who follow a different drummer, searching new directions, looking for new audiences.

The years during which the AFI has been seeking and fulfilling its responsibilities to film have been busy ones for the National Endowment for the Arts (NEA), too. They discerned and sought to meet fresh potentials in all the arts, even as we did in film. As their horizons expanded, so did ours.

Finally, it began to seem clear, both to the NEA, under whose aegis we were funded, and to us, that it was no longer possible for us to grow on the one hand, or for them to serve our widening responsibilities on the other.

It was the NEA Chairman, Miss Nancy Hanks, who first suggested last year that the AFI's interests might best be served if we sought independent status, separate from the NEA.

In response to that search, our friends in the Congress have written the legislation you are considering, and whose passage I seek. You know, of course, of its ready progress through the appropriate House committees.

In addition to the support thus displayed here on the Hill and by Miss Hanks, I am proud to cite an impressive list of film people and interested citizens from around the country who share my earnest hope this legislation will be passed.

They include men like Dr. Robert Wagner of Ohio State; Robert Wise, President of the Directors Guild of America; Walter Mirisch, President of the Academy of Motion Picture Arts and Sciences; and Gregory Peck, the first chairman of the American Film Institute, with whom I spoke day before yesterday, and who is very much in agreement with this legislation, as well as with our aims.

I know that you also have a telegram formally expressing the unanimous support of the Board of Directors of the Screen Actors Guild, which was passed on behalf of the 30,000 professional screen actors representing the largest single group representing film anywhere in the world.

[The material referred to follows:]

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ZIP 20510

DECEMBER 11, 1974

TO: ALL MEMBERS OF CONGRESS;

WE URGE PASSAGE OF HR 17504 TO PERMANENTLY CREATE THE AMERICAN FILM INSTITUTE. THE BILL HAS GREAT POTENTIAL FOR HELPING OUR NATION USE FILM TO ITS FULL PROMISE. WE ARE FILMMAKERS, EDUCATORS, CULTURAL FILM EXHIBITORS, ARCHIVISTS, BUSINESSMEN AND ARTISTS WHO SUPPORT AFI AND BELIEVE IN IT. WE PLEDGE OURSELVES TO WORK TO HELP AFI IN THE FUTURE.

JACK LEMMON, ACTOR

DR. ROBERT WAGNER
DEPT OF CINEMA
OHIO STATE UNIV

BILL THOMPSON
DIRECTOR OF INSTRUCTIONAL
RESOURCES
SALISBURY STATE COLLEGE, MD.

EDNA PAUL
FILM EDITOR

DR. ROBERT SMITH
CHMN, BROADCASTING & FILM
BOSTON UNIV

JOHN AMERO
AMERO BROTHERS FILM CO.
NY CITY

ROSALIND RUSSELL, MEMBER
NATL COUNCIL ON THE ARTS

ROBERT J. WISE, FILM DIRECTOR &
PRES., DIRECTORS GUILD OF
AMERICA

WM. METZER
EDUCATIONAL COMMUNICATIONS
NY EDUCATION DEPT

RAY GLADFELTER
DIRECTOR OF INSTRUCTIONAL TV

JAMES STRONGIN, PRES.
JS COMMUNICATIONS
LONG ISLAND, NY

THOMAS P. LEE
ASSOCIATE CURATOR
MUSEUM OF FINE ARTS
HOUSTON, TEX.

PROF. JOSEPHINE WITHERS
ART HISTORY
UNIVERSITY OF MD.

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NATL ASSN OF THEATRE OWNERS
CINCINNATI

BROTHER ALEXIS GONZALES
DEPT OF DRAMA & CINEMA
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NEW ORLEANS

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THE DENVER POST

MILT FELSEN, NOMINEE
MAYOR'S MOTION PICTURE
COORDINATOR FOR
NY CITY

NAT KOLODNEY, CHMN
DEPT OF FILM STUDIES
SCHOOL OF VISUAL ARTS
NYC

DR. RUSSEL NYE
MICHIGAN STATE UNIV

RAY BROWNE, DIRECTOR
CENTER FOR STUDY
OF POPULAR CULTURE
BOLLING GREEN, OH.

THOMAS JOHNSTON
CHAIRMAN,
NEW YORK CINEMATHEQUE

MARY KOHLER, PH.D.
LATIN AMERICAN HISTORY

DAVID MALLERY
NATL ASSN OF INDEPENDENT SCHOOLS
PHILADELPHIA

ALBERT JOHNSON
FILM EDUCATOR
SAN FRANCISCO

PEGGY LOAR
CURATOR OF EDUCATION
INDIANAPOLIS MUSEUM OF ART

GARY ESSERT
LOS ANGELES INTERNATL FILM
EXPOSITION

CHARLES GRINKER, PRES.
CORP. FOR ENTERTAINMENT &
LEARNING
NYC

DR. JAMES T. GUINES
ASSOC. SUPERINTENDENT FOR
INSTRUCTIONAL SERVICES
D.C. PUBLIC SCHOOL SYSTEM

DR. ELEANOR GREEN
DIRECTOR, ARTS GALLERY
UNIVERSITY OF MARYLAND

EUGENE STAVIS
DIRECTOR,
NEW YORK CINEMATHEQUE

01:00 EST

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DECEMBER 11, 1974

URGE SUPPORT H.R. 17504 TO INSURE PERMANENT EXISTENCE AMERICAN FILM INSTITUTE. FOLLOWING INDEPENDENT FILMMAKERS, STUDENTS, ACTORS AND FILM PROFESSIONALS HAVE PERSONAL KNOWLEDGE AMERICAN FILM INSTITUTE'S VALUE.

RESPECTFULLY,

Blossom Kahn	N. Y.	Agent
Layna Landsberg	Ca.	Model
Angela Corral	Ca.	Film Secretary
Marsha Dickerson	Ca.	Film Secretary
Betty Amber	Missouri	TV Writer
Paul Slaughter	Kentucky	Photographer
Ian Abercrombie	London	Actor
Joe Carlo	Puerto Rico	Actor
Joice Cornbul	Ca.	Actress
Linda Harper	Colo.	Actress
Lorraine Imp	Michigan	Actress
Sabina Martian	Illinois	Actress
Sandra Man	Illinois	Actress
Judi Steier	Ca.	Film Secretary
Ted Halpern	N. Y.	CPA - Buss. Mgr.
Edwin Mills	Wash. D. C.	Actor
Charlie Coker	Louisiana	Actor
John Kerry	N. J.	Actor
Kay Howell	Utah	Actress
Dorothy Konrad	Illinois	Actress
Wina Sturgeon	N. Y.	Radio Commentator
Theodore Sturgeon	N. Y.	TV - Science Fiction Wr.:
Diane Hask	Ca.	Student
Jessica Davis-Stein	Ca.	Actress
Herb Davis-Stein	N. Y.	Stage Manager
Flora Plumb	Ca.	Actress
Duncan Gamble	Ca.	Actor
Gail Viola	N. J.	Costume Designer
Jack Kissell	Ca.	Director
James Agazzi	Illinois	Art Director
Kenneth Helsky	Minnesota	Student
Sandra Feller	Ca.	Production Assist.
Amy Heckerling	N. Y.	Student
Carol Schreder	Conn.	Student
Mike Barrett	Ohio	Independent Filmmaker
Ardin Ivie	Tx.	Student

Paul Leimbach	Ca.	Sound Engineer
Michael Jondreau	N. Y.	Independent Filmmaker
Bruce Schultz	Ga.	Video Technician
Peter Santoro	Germany	Student
Doe Mayer	N. Y.	Student
Alan Hanfort	Tx.	Actor
Allan Holzman	Md.	Student
Irvin Goodnoff	N. Y.	Student
Oliver Aubrey	Ok.	Actor
Kathleen Freeman	Illinois	Director/Actress
Joie Magidow	N. Y.	Actor
George Cooper	W. Va.	Actor
Barbara Barron	Illinois	Actress
Lucille Benson	Alabama	Actress
Mary Bomba	Ca.	Actress
Diana Corto	N. Y.	Actress
Dick DeCoit	Ca.	Actor
Joe Rose	N. J.	Actor
Katina Garner	Ca.	Actress
Ruth Estler	N. Y.	Actress
Joyce Laird	Illinois	Actress
Monty Laird	Wash. D.C.	Actor
Annette Davis	Pa.	Actress
Murray Kamelhar	N. Y.	Film Instructor
Harris Mack	Idaho	Student
Miles Watkins	Alabama	Student
Roberta Ostroff	Ca.	Student
Timothy Cooper	Ca.	Student
Alan Beattie	Conn.	Student
Nina Foch	Holland	Actress
Gordon Duffey	Ohio	Student
John Nist	Colorado	Student
Donna DuBain	Pa.	Actress
Frank Aletter	N. Y.	Actor
Richard Anderson	N. J.	Actor
Frances Halpern	N. Y.	Journalist/Actress
Miki Herman	Minnesota	Production Coordinator
David Lynch	Montana	Independent Filmmaker
Denny Rees	Illinois	Independent Filmmaker
Edward Ashley	Ca.	Actor
Adele Bellroth	Ca.	Actress
Don Nagel	Ca.	Actor
Peggy Price	N. Y.	Actress

David Brain	~~Glendale~~, CA	Independent Filmmaker
Nick Frangakis	~~Los Angeles~~, CA	Independent Filmmaker
Tom Roberdeau	Louisiana	Independent Filmmaker
Donna Deitch	San Francisco	Independent Filmmaker
Tim Huntley	Florida	Independent Filmmaker
Johanne Demetrakas	~~Tujunga,~~ CA	Independent Filmmaker
Linda Jassim	Los Angeles, CA	Independent Filmmaker
Stanley Taylor	Mississippi	Screenwriter
Roger Lewis	New York	Producer
Max E. Youngsten	New York	Producer
Richard Brand	New York	Agent
Shirley Cohen	Mississippi	Producer Assistant
Myrle Wases	California	Secretary
John Flinn	California	Publicist
Jack Atlas	Massachusetts	Producer
Paul Nathan	California	Producer
Allan Weiss	Pennsylvania	Writer
Russell Thacher	New Jersey	Writer-Producer
Michael Viner	District of Col.	Music
Elisabeth Thompson	Los Angeles, CA	Actress
Rick Rosenthal	New York	Independent Filmmaker
Jeff Jackson	Michigan	Independent Filmmaker
Jack Epps	California	Independent Filmmaker
Neil Senturia	Los Angeles, CA	Screenwriter
Rochelle M. Smith	~~New Orleans, LA~~	Production Assistant
Kathleen Strickland	San Francisco	Student
Michael Roach	Lafayette, Ind.	Student
Eric Edson	Los Angeles	Student
Susan Kranzler	New York	Student
Fred Elmes	New York	Cinematographer
John Wardell	Denver, Colorado	Student
H. Russell Schwartz	New York	Architect & Art Director
Nancie B. Gordon	Los Angeles	Production Secretary
Martin Brest	New York	Student
Robert W. Beecher	California	Actor
David Oliver Pfeil	Texas	Filmmaker
Karen Arthur	Nebraska	Filmmaker
Dimitra Arliss	Ohio	Actress

DAILY VARIETY December 10, 1974. p. 1

SAG Backs Fed Coin For AFI

A bill now pending in Congress that would establish the American Film Institute as an independent agency funded by the Federal government has received Screen Actors Guild support.

Bill was endorsed by SAG's national board of directors at a meeting in early November—but first disclosed yesterday.

Senate Education Subcommittee has hearings scheduled on the bill for today. SAG president Dennis Weaver and national exec secretary Chet Migden have written the Subcommittee that "we believe this legislation clearly serves the best interests of the American people in recognizing and promoting the unique contributions of the film industry."

Mr. **Heston.** In fairness, I must concede there is also opposition to this bill. Its opponents are on record, though the constituencies they claim to represent are somewhat ambiguous, as is indeed their authority to speak for them. They argue we do not represent a broad enough spectrum of American film culture, or sometimes that we claim too broad a representation. They say that we have not done enough, or that we are trying to do too much.

Oddly, all this is true. There is much we have undertaken that we have not fulfilled, there is much we should do that we have not even begun.

There are film constituencies with whom we should be in constant vital communication to whom we have only sent distant signals. Our critics have a right to expect more, and we have a responsibility to do more.

I feel like a pioneer farmer in the rich early wilderness. The acres have been paced off, the boundaries marked with blazed tree trunks. There are a few fields cleared and planted, and even a house and a barn built but, oh, what a world of work there is still to be done.

We can only do this work with more money. For the past 3 years, while Federal fundings for the arts has increased dramatically, our share of the art dollar has increased not one penny. Though we have expanded our private fund raising, quite properly, we have not begun to reach the budget level recommended more than a decade ago by the Stanford Research Report, commissioned by NEA, which called for $8.5 million for the AFI by 1974.

We seek this legislation to give the AFI the stable funding it needs, to do what it was designed to do for film in this country.

In undertaking a responsibility for the arts, the Congress has long since recognized that they have a vital function in our society. It is not frosting.

Art fills the soul as surely as meat fills the belly. And if art feeds the soul, then film is the bread and butter that is part of every meal our citizens take at that table.

I ask you to give us the means to serve that constituency.

Senator **Pell.** Thank you very much, Mr. Heston.

Mr. **George Stevens.** Thank you, Mr. Heston.

We are joined by another AFI trustee, Mr. Harry McPherson, and later Mr. Roger Stevens will be available, and David Mallery who is with us, who is an individual of distinction and a man interested in the American film industry.

We welcome this opportunity to speak of the future of the AFI which, in turn, provides an opportunity to speak of the importance of film, whether it is seen in the theater, on television, or in a classroom.

Mr. Heston made the point earlier, I believe effectively, that film is the most pervasive and influential of all the arts. The American Film Institute needs stability and the opportunity for growth which the legislation under consideration is designed to provide.

The 7-year history of the American Film Institute suggests that it deserves a permanent place in our national culture.

The history: For many decades, other countries have supported national film institutes, and it was therefore heartening when Lyndon Johnson, in signing the Arts and Humanities Act in 1965, stated:

> We will create an American Film Institute, bringing together leading artists of the film industry, outstanding educators, and young men and women who wish to pursue the Twentieth Century art form as their life's work.

The American Film Institute was actually created in June of 1967 by the National Endowment for the Arts following a 2-year study commissioned by the National Council on the Arts, in which the Stanford Research Institute was directed to develop plans for the establishment of an American Film Institute.

SRI visited more than 25 foreign film institutions and nearly 100 organizations in the United States. On December 15, 1966, the National Council heard a report which concluded that the American Film Institute should—

> * * * have divisions which will implement programs for an advanced study center for film education, archives, information services, planning and research.

[The following information was subsequently supplied for the record:]

FOREIGN FILM INSTITUTIONS

Ta

SUMMARY OF CHARACTERISTI

Country	Austria	Belgium		Canada		Czech
Name of institution	Austrian Film Museum	INSAS	Cinémathèque Royale de Belgique	National Film Board	Canadian Film Institute	Czechoslovak Film Institute
Type of organization	Government supported	State institute	Semi-governmental, nonprofit	Government agency	Semi-private, nonprofit	State institute
Date founded	1964	1962	1938, [illegible]*	1939	1935	1963
Funding						
Sources	Government	Government	Government, film [illegible]	Government	Membership fees, payments for services, grant from National Film Board	Government
Annual budget	$40,000 (1967)	$600,000	$130,000	$5,200,000	$20,000 (est)	n.d
Personnel						
Staff	3	35	15	730	5**	75
Annual graduates	--	20	--		--	-
Major functions						
Professional training		●				
Archives	●		●	●	●	●
Exhibition	●		●		●	●
Education			●	●		●
Publications			●			●
Research	●					●
Library (film and stills)					●	
Information services						
Promotion						●
Distribution			●	●	●	
Awards and grants						
Production or sponsorship				●		
Festivals or competitions			●			●
Museum			●			
International programs					●	●
Film society (or cinema) services					●	●

FOREIGN FILM INSTITUTIONS

	Denmark		England		France	
rently	Danish Film Foundation	Danish Film Museum	British Film Institute	[illegible] National Film Archive	IDHEC	Cinémathèque Française
tatus	Government agency 1964 (film school, 1966)	Government-owned independent agency 1939, 1957,* [illegible]	Private, nonprofit 1933	Government [illegible] ?	Private corporation; government control 1943	Government owned 1936
	Government $1,900,000*	Government-supported $173,000	Government department [illegible] cinema fund, rental and membership fees $1,340,000	Government-[illegible] $280,000	Government funds, [illegible] publications $193,000	Government supported [illegible] $200,000 (est)
	5** n.d	 --	150-175 --	38 30	35 30-35	25-30 --
	•			•	•	
		•	•			•
			•			•
	•	•	•			
		•	•			
	•					
			•			
						•
	•					

Table

Country	East Germany	West Germany		Hungary	India	Italy
Name of institution	Film Archive	Film and Television Academy	Deutsche Kinemathek	Hungarian Film Institute	Film Institute of India	Centro Sper di Cinemat
Type of organization	State agency	Private corporation†	Private association	State agency	Government agency	Government a
Date founded	c. 1955*	1965	1962	1950, 1957*	1961	1935
Funding						
Sources	Government	City of West Berlin, federal government	Federal government, voluntary "Friends of the Kinemathek"	National Film Theater	Government	Government
Annual budget	$1,580,000	$500,000 (1968)	$72,000**	$280,000	n.d.	At least $2
Personnel						
Staff	125	20-25	7	n.d.	78	80
Annual graduates	--	30 (est)	--	10-15 (est)	50-60	35-40
Major functions						
Professional training		●		●	●	●
Archives	●		●	●	●	●
Exhibition	●		●	●		
Education	●			●		
Publications	●			●		●
Research	●	●	●	●		
Library (film and other)	●					
Information services	●					
Promotion						
Distribution						
Awards and grants						
Production or sponsorship						
Festivals or competitions	●					
Museum						
International programs						
Film society (or club) services	●					

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n.d. means no data.

* Reorganized.
** Incomplete.
† Including industry support or subsidy.

Source: Stanford Research Institute.

1. 2 (concluded)

.ly	The Netherlands	Poland		Russia		Sweden
[illegible] [illegible]	Netherlands Film Institute	[illegible]	[illegible]	All-Union Institute for Cinematography	All-Union Federal Archive	Swedish Film In
agency	Private, nonprofit	Independent, state-owned	State agency	State agency	State agency	Semi-private (joint industry and gov
	1946	1946	1946, 1955	1919	1948	1963
	Government, fees, rentals, [illegible] sales, donations, services	Government	Government, admissions, rentals	Government	Government	Box office tax
$140,000	$113,000	$410,000	$1,250,000	$4 million	$810,000	$2,340,000[f]
	8.8 --	142 40-50	50	150-200 175-200	400 --	31 10 (est)
●		●		●		
	●	●	●		●	●
	●		●		●	●
	●		●			●
●					●	●
					●	●
						●
						●
	●		●			●

Mr. GEORGE STEVENS. On June 5, 1967, the National Endowment for the Arts announced the establishment of the American Film Institute, and noted that AFI would derive its resources from both public and private funds.

The Stanford report noted:

> * * * financial support of the scale estimated can probably come only from the broad base of the general public, by one avenue or another.

The report observed that—

> In an overall perspective, this is probably appropriate, because of the extent to which film has become widely prevalent and commonplace in modern society. If national cultural development is to have any meaning in the public interest, the people who are exposed to, or enjoy, film as a modern art form should be entitled to receive the optimum benefit, however this may be defined. It is not improper, therefore, that the cost of a national film institute should ultimately be shared, somehow, by the public.

The Stanford report concluded:

> The most apparent pressing need is for stable, regular sources of permanent financial support of sufficient magnitude to enable the American Film Institute to become and maintain itself as the central inspiring force working toward greater excellence in film art in America.

This report was presented to the AFI trustees, who were appointed by the Endowment, and provided a $1,300,000 matching grant from the Endowment to get the American Film Institute underway.

I cite the Stanford report in such detail because it is the absence of that "stable * * * financial support" which brings us together today.

AFI achievements: AFI has conducted a range of programs to fulfill the objectives set out for it in the original Stanford research report. I will provide a detailed summary of AFI's accomplishments for the record but, in consideration of the committee's time, I will highlight only four of those major accomplishments for you today.

AFI set out to assure the preservation of American films, and today there are over 12,000 motion pictures in the AFI collection in the Library of Congress; and we established an independent film makers program to provide assistance to new artists in film. We set out to create an advanced conservatory for film making in the United States and, today, within AFI, the Center for Advanced Film Studies flourishes. And we created and built a national film theater in the Kennedy Center which, in addition to serving an education and artistic function in the Nation's Capital, serves as a laboratory and example for film programing in other parts of the country.

The Archives program began with the ominous knowledge that more than half of the films created in this century were lost, missing, or in immediate danger of decay. Working with the Library of Congress, the Museum of Modern Art, and George Eastman House, AFI created and has maintained a coordinated program which has resulted in the preservation of thousands of motion pictures which form an important and vital part of our national culture.

In the conservatory, AFI has successfully established an unequaled learning opportunity for film makers. Its graduates are already functioning as leading creators in film and television, and the printed records of the lectures and seminars which take place at the conservatory are being made available to the many schools and universities in the country which teach film.

[The following information was subsequently supplied for the record:]

SEMINAR PARTICIPANTS
AT
THE AMERICAN FILM INSTITUTE
CENTER FOR ADVANCED FILM STUDIES

ACTORS/ACTRESSES

Richard Attenborough

Lucille Ball

Jack Benny

Robert Blake

Lynn Carlin

Leslie Caron

Richard Chamberlain

Peter Falk

Nina Foch

Henry Fonda

Charlton Heston

Jack Lemmon

Harold Lloyd

Jack Nicholson

Robert Stephens

Ingrid Thulin

Liv Ullmann

Jon Voight

DIRECTORS/PRODUCERS

Perry Miller Adato
Robert Aldrich
Hal Ashby
Laslo Benedek
Pandro S. Berman
Bernardo Bertolucci
James Bridges
Budd Boetticher
Sergei Bondarchuk
Stan Brakhage
Warren Bush
John Cassavetes
Constantin Costa-Gavras
Merian C. Cooper
Roger Corman
George Cukor
Jacques Demy
Brian DePalma
Charles Eames
Ed Emshwiller
Federico Fellini
Milos Forman
William Friedkin
Curtis Harrington
Howard Hawks
Alfred Hitchcock
Conrad Holzgang
John Huston
Peter Hyams
Jan Kadar
Irvin Kershner
Stanley Kramer
Steve Krantz
Richard Leacock
Barbara Loden
Terrence Malick
Rouben Mamoulian
Andrew Marton
Paul Mazursky
Vincente Minnelli
Ronald Neame
George Pal
Roman Polanski
Nicholas Ray
Jean Renoir
Tamas Renyi
Martin Ritt
Roberto Rossellini
George Seaton

DIRECTORS/PRODUCERS (Continued)

Sidney Sheldon

Alexander Singer

Vilgot Sjoman

Steven Spielberg

Mel Stuart

Robert Totten

Hal Wallis

Raoul Walsh

Max Weinberg

Lawrence Weingarten

Jiri Weiss

Haskell Wexler

Oscar Williams

Paul Williams

Michael Winner

David Wolper

Fred Zinnemann

(continued)

WRITERS

Herbert Baker

James Bridges

William Bowers

Ray Bradbury

Frank Daniel

Lonne Elder, III

Terrence Malick

Paul Mazursky

Carl Reiner

Matthew Robbins

Budd Schulberg

Leonard Spigelgass

Oscar Williams

Tracy Kennan Wynn

(continued)

GENERAL TOPICS

Ray Bradbury

Harry Schéin

Petro Vlahos

ART DIRECTORS/SET DESIGNERS

Gene Allen

Harry Horner

CINEMATOGRAPHERS

Lee Garmes

Conrad Hall

James Wong Howe

Hal Mohr

Joseph Ruttenberg

COMPOSERS

Elmer Bernstein

John Green

Henry Mancini

Alex North

(continued)

COSTUME DESIGNERS

Edith Head

FILM CIRITICS

Yvette Biro

Lotte Eisner

Andrew Sarris

LABORATORY PROCESSES

Ted Fogelman

Sid Solow

EDITORS

Frank P. Keller

Bud Smith

INDUSTRY PEOPLE

Walter Hurst

Gordon Stulberg

PRODUCTION MANGERS

Jonathan Haze

Lee Katz

(continued)

SCRIPT CLERK

Hannah Sheeld

SPECIAL EFFECTS

Linwood Dunn

STORY EDITOR

William Fadiman

STUNT MEN

Jerry Randall and Joe Hooker

TELEVISION

Bob Christiansen

Hartford N. Gunn

Rick Rosenberg

Thomas W. Sarnoff with
Edward Adler, Fenton Coe, Robert T. Howards, Henry Rieger,
Stanley Robertson

Donald Taverner

Bernard Wiesen

AFI FILMS RECEIVING PRIZES AND AWARDS

ARENA	Istvan Ventilla	Main Prize Oberhausen Sports Film Festival, 1970
CAMDEN, TEXAS	James Bryan	Prize Ann Arbor Film Festival, 1970
COLLEGE DAZE	Tom Berman	Second Prize Chicago International Film Festival, 1969
THE FATHER	Mark Fine	Cine Gold Eagle, 1971 Bronze Award Atlanta International Film Festival, 1971
THE GOOD FRIEND	James Murakami	Silver Award Mamaia Animation Festival, Romania, 1970
THE GRANDMOTHER	David Lynch	Gold Medal Atlanta Film Festival, 1970
IMOGEN CUNNINGHAM, PHOTOGRAPHER	John Korty	Silver Medal Atlanta International Film Festival, 1971
MISSISSIPPI SUMMER	William Bayer	Gold Hugo Award Chicago International Film Festival, 1970
A QUESTION TO MR. HUMPHREY	Edwin Lynch	Cine Gold Eagle, 1969
STICKY MY FINGERS, FLEET MY FEET	John Hancock	Cine Gold Eagle, 1970, Academy Award nomination

MY SON, THE KING	Robert Kurtz	Silver Medal Atlanta International Film Festival, 1971
INTERMISSIONS	Gill Dennis	Cine Gold Eagle Certificate, 1973
JOURNEY	Tom Moore	Cine Gold Eagle Certificate, 1973
COMING ON	Doe Mayer	Cine Gold Eagle Certificate, 1973
THE LOVE SONG OF CHARLES FABERMAN	Jeremy Kagan	Selected for participation in Edinburgh and Mannheim Film Festivals, 1973
YESTERDAY'S SHORE, TOMORROW'S MORNING	Eva Lothar	Cine Gold Eagle Certificate, 1973
YOUNG GOODMAN BROWN	Don Fox	International Film Festival, Atlanta, Golden Medal and Special Judges Award, 1973; Selected for participation in New York Film Festival and FILMEX, 1972
BLOOD'S WAY	Stan Taylor	Silver Medal, International Film Festival, Atlanta, 1973
WEDNESDAY	Marv Kupfer	Cine Gold Eagle Certificate, 1973; Gold Medal for Best Short Subject Dramatic, Atlanta International Film Festival, 1973; Silver Dragon Award, Kracow International Film Festival

Mr. George Stevens. Some said, when we started the conservatory, that film could not be taught. We said it certainly could be learned. And the example of the people who are now functioning, such young film makers as Terry Malick, who made a picture called "Badlands" last year, which is one of the most highly regarded films released in the United States; Tom Rickman, who wrote "The Laughing Policeman"; Oscar Williams, who wrote and directed "Five On The Blackhand Side"; John Hancock, one of our independent film maker grantees, who has since made a major film, "Bang The Drum Slowly."

These and many other proteges of our film making programs are a testament to the fact that these programs can enrich the American film picture.

Nevertheless, despite these and other programs in research and publishing, AFI has not approached its full potential. It was created to do more, and it can do more. And that is the reason for this proposed legislation.

The American Film Institute is an unusual and unique institution. It was initiated at the initiative of a United States President. It was created as an independent nonprofit organization by a new agency, the National Endowment for the Arts, and it received initial and primary funding from that agency.

Its charter was based on a Government directed research study which called for an annual budget more than twice as large as the present AFI budget.

While AFI is far beneath its recommended level of funding, it is, at the same time, the single largest annual recipient of a National Endowment grant.

Nancy Hanks recognizes AFI's problem and her own. Even though AFI is by far her largest grantee, and a strain on her budget, the AFI is still woefully underfunded, a problem for both institutions.

It was Miss Hanks who first suggested that we jointly explore whether or not there were other Government auspices under which AFI could receive its fundings, auspices which would solve the problems and overcome the limitations which exist for both NEA and AFI in the present relationship.

The American Film Institute is, by its very nature, different from the vast majority of other grantees and projects of the National Endowment.

First of all, the American Film Institute is a national organization with responsibility to carry out specific programs and provide services in different parts of the country for an entire art form. This requires general operating support, a category of funding which the National Endowment is least inclined to offer and, as a national operation, AFI needs a level of funding which is greater than that of organizations with strictly local functions.

NEA's matching provisions work against a national operating organization. Even though the American Film Institute generates large amounts of money—we have raised some $10 million over the last 7 years—it cannot "match" on a dollar-for-dollar basis in the same fashion as a local project such as a symphony orchestra, a ballet company, or an opera group, which uses endowment grants for special programs to supplement revenue from ticket sales. The result is that the Federal part of AFI's funding has been static for 3 years. Whereas, 4 years ago, AFI was receiving 6.9 percent of the total appropriations of the National Endowment—fiscal year 1971—AFI's share of NEA's total appropriation has dropped to 2.41 percent in fiscal year 1975.

This has resulted in a static budget for AFI in times of serious inflation, and a young organization cannot function effectively or fill its responsibilities without the stability which comes with dependable funding and reasonable growth.

In a recent meeting convened by the chairman of this committee, the senatorial and congressional leadership who are most concerned with the arts, the chairpersons of the two endowments, and the leadership of the American Film Institute explored alternatives to the legislative solution.

It was proposed that NEA provide AFI with a fixed percentage of NEA's annual appropriation so that AFI could plan its programing in advance, and hold the prospect of reasonable growth in funding.

This proposition was unacceptable to NEA, as was an alternative proposal under which AFI would be assured of an increase for each of the next 3 years.

It was at this point that we concluded, in the absence of viable alternatives, the only way to assure stability and future usefulness of AFI was through this legislation.

Miss Hanks asked for a modification of the House version of the bill to eliminate the chairman of the two endowments from the proposed list of ex officio trustees, so as to avoid any possible conflict of interest. This was agreed to, as was Miss Hanks' stipulation that the National Endowment for the Arts would continue with a full and active public media program.

It was further agreed at that meeting that it would be useful for the Institute to amplify the statement of its functioning, as written under section 103 of the House bill, "Powers and Duties of the Board," and review these with the National Endowment for the Arts.

That amplification has been written, discussed in full between the Endowment and the AFI, and revised in certain details so as to enable both institutions to be at ease with the legislation.

We will submit that revised memorandum to the committee as further clarification of the proposed legislation.

Following these revisions and clarifications, the Committee on Education in the House reported out the bill by a vote of 25 to 1.

All in all, the hearings on this bill in the House of Representatives and the very thorough discussion of the alternatives at the recent meeting referred to earlier have resulted in a great deal of progress, clarification, and understanding.

It appears to be the consensus that the legislation under consideration to create AFI as a nonprofit, nongovernment organization eligible to receive direct funding from the Government seems to be the best solution to the common objectives of insuring that the United States continues to have a strong and increasingly stable American Film Institute.

Let me recapitulate the reasons:

(1) The idea of a national film institute has been tested and proven.

(2) Organizationally, the American Film Institute does not fit into any existing Federal agency, thus the best means for providing its funding is through this proposed legislation.

(3) The legislation would give AFI a statutory existence and source of dependable funding which is more suitable for our country's national film institute than the year-to-year grant process of the Endowment.

(4) As a nongovernmental, nonprofit organization with a segment of private sector trustees, AFI will retain its very heavy commitment by private fundraising and for talent and skills.

(5) Accountability will be maintained because AFI will receive its Government funds at the discretion of Congress and the administration because its Board will include a number of trustees from the Government and because it will be subject to regular audit by the General Accounting Office.

These factors allow the Government the necessary oversight and control of the purse, and they also allow the Institute the necessary autonomy and nongovernment character to retain private sector interest in its programs and credibility among the creative, professional, and educational communities.

As to the future, the American Film Institute has "promises to keep."

I do not expect that the Institute will ever have the funding necessary to do everything which is expected of it. But, with reasonable support, we can execute exciting plans for extending the Institute's services to other parts of the country where the appetite for film and television knowledge grows every day.

The hearings surrounding this legislation have given the Institute an opportunity to hear from its critics. In almost every instance, the criticism centers on areas in which it is felt we have not done enough.

We would like to do more in education, and in the sharing of knowledge, expertise, and staff resources with groups across the United States.

In our understanding with the Arts Endowment, it has been agreed that our efforts in education will be primarily in the category of services and operations, while the Endowment will continue in its public media program to emphasize the giving of grants to institutions and individuals.

With the assured existence which this legislation provides, the AFI will seek modest increases for programing to fulfill the wide-ranging needs and vast potential which are before us.

We are not proposing great change with respect to funding. We presently receive nearly $2 million in Government funds, and the present ratio of Government-to-private money fits in with the ratio proposed in the legislation, wherein no more than two-thirds of AFI's funds would come from Government appropriation, with at least one-third required to be raised by the private sector.

I assure you, if the American Film Institute did not exist, we would be searching for a means to invent it. The American public is entitled to quality in film and television far beyond that now available.

The members of this committee know better than I that you cannot legislate quality in the arts. But you can create by legislation an institution which is devoted to nurturing quality in film by preserving and enlarging the appreciation of the great achievements of the past so that they may be a model for artists of the future, and to provide training and opportunity for new professional people who can create, in their own way, and communicate to the American public.

The American Film Institute is such an institution, and it stands ready to continue to serve that function with the hoped for passage of this legislation.

Thank you, Mr. Chairman.

[The following material was subsequently supplied for the record:]

FROM HOLLYWOOD REPORTER
44th Anniversary Edition
November 29, 1974

THE AMERICAN FILM INSTITUTE

By Dodie Gust

"I don't subscribe to McLuhan's theory that print is dead — personally, I'm a print freak — but it's undeniable that a whole generation has grown up that is film oriented. For 40 years film has presented the most accurate picture of life in this century. Film is the art form of the 20th century. Film is the American art form."

Speaking in tones some men reserve for the woman they love, Charlton Heston, chairman of the board of trustees of the American Film Institute, said, "It is incredible that until the American Film Institute was founded in 1967, there was no such institution in this country. Almost every other major country in the world has a long distinguished history of government subsidization of film art.

"It is almost unchallengeable that not until this project (AFI) was anything really done to preserve the great heritage of film in this country."

AFI has what Heston refers to as "a unique history." He says it is the only creation, the only art that was presidentially-mandated. Funding the arts on a national level with public monies was an overdue but nevertheless new concept in America until President

(Continued on Page 3.)

John F. Kennedy set the reels spinning. The initial planned conference with Kennedy to discuss a film institue was canceled by an assassin's bullet but, said Heston, "President (Lyndon B.) Johnson carried forth with enormous vigor. Without his clout and his capacity for getting things done . . ."

On Sept. 29, 1965, Johnson signed the National Arts and Humanities Act and announced that there would be ". . . an American Film Institute, bringing together leading artists of the film industry, outstanding educators, and young men and women who wish to pursue this 20th Century art form as their life's work."

The National Endowment for the Arts commissioned the Stanford Research Institute to assist in developing plans for the film institute. Following a year long study, goals and functions were defined, the National Council on the Arts voted initial funds which were matched by the Ford Foundation and the member companies of the Motion Picture Association of America.

Heston had been appointed by Johnson to the National Council on the Arts and once when he briefly left the room during one of the meetings, he came back to "thunderous applause" and found he had been appointed new chairman of the board of trustees of AFI. That was five years ago. Gregory Peck had served in the office the first year of AFI's existence, and Roger Stevens the following year.

Films Rescued

Heston says AFI was originally charged with identifying what was great in the past of American film, with advancing the art of film and television, with establishing and supporting an archival project of film and publications, and with "circulating instruction."

Ambitiously, AFI set out to collect a print of every feature film made in the United States, to be housed in a new AFI collection at the Library of Congress, where they would be available to scholars for study.

A feeling of horror set in when they discovered that half the films produced in the country were lost or missing. "Think of it," says Heston, "What if half of the books or half of the paintings produced in this country were missing?"

According to George Stevens Jr., director and chief executive officer of AFI since its inception, thousands of early American motion pictures, regarded by the film industry as unprofitable, were willfully destroyed or thoughtlessly left to disintegrate. Television studios often destroyed original prints after transferring the film to 16 mm. Remaining films were in deadly peril of deterioration.

Stevens said at the time, "Despite nearly 50 years of proselytizing and the devoted work of pioneer film curators and private collectors, motion pictures have suffered more physical neglect and greater deliberate destruction than any other art objects. The thousands of films which survive are in danger of decay because of the unstable nature of the film stock (nitrate) on which they were printed."

An emergency "rescue list" was compiled, drawing public attention to some 250 classic American films thought to be lost or endangered, and the hunt was on.

Many classics were among the missing—John Ford's STAGECOACH, for one, but John Wayne discovered a 35 mm print in his garage and had a copy made for AFI. Mary Pickford donated her own collection of short films directed by D.W. Griffith, the studios have made enormous contributions of titles that have been household words over the last four decades, stars have dipped freely into their collections, and other films have come from private collectors around the world.

Stevens says, "We have put 12,500 feature films into the institute's Library of Congress collection. The prints alone are worth $71 million; this is without the cost of making them — and without assessing their cultural importance."

The search continues, but it is no longer restricted to ferreting out the "classics." Heston explains, "It is not our function to say which are great. Just as Keaton was not recognized as great until 10 years after his death, new generations may place the stamp of greatness on films which are not especially revered today. We are attempting to preserve them all."

Gradually, the nitrate films — which self-destruct — are being transferred to safer, more permanent acetate stock.

The Kennedy Center

Physically, the American Film Institute calls two cities home. "As a national institute it is necessary that we have a base in Washington," Heston points out. "As a film and television institute, we need to be in California."

The facility could hardly be more prestigious in either city.

In Washington, D.C., AFI headquarters at the John F. Kennedy Center for the Performing Arts, directing programming for the motion picture and television facility at the center.

Stevens says, "The Kennedy Center is a focal point for innovation in film and television activities related to the arts and, being situated in the national cultural center, the Institute has direct contact with millions of Americans who visit it."

There are two screenings daily at the Kennedy Center movie theater, available to members and to the public on a temporary membership basis.

From the beginning, AFI's efforts at the center have won plaudits from the press. Arthur Knight wrote in Saturday Review, ". . . some of the most imaginative and provocative programming in the United States . . . it has become a unique and indispensable part of Washington's cultural life and, hopefully, it has set a pattern that can expand throughout the nation." In the Wilmington Journal, Sam A. Hanna wrote, "Washington, where interest in movies seldom went beyond what are we going to see on Saturday night, has become in the last 18 months almost as good as New York, Paris or London as a place to see the whole vast range of film. The change occurred almost entirely through the efforts of the American Film Institute Theatre."

This past summer AFI honored Metro Goldwyn Mayer's 50th anniversary by showcasing more than 90 films produced by the studio between 1925 and 1971, including MUTINY ON THE BOUNTY, SAN FRANCISCO, ON THE TOWN, SINGIN' IN THE RAIN, NINOTCHKA, GASLIGHT, and MEET ME IN ST. LOUIS.

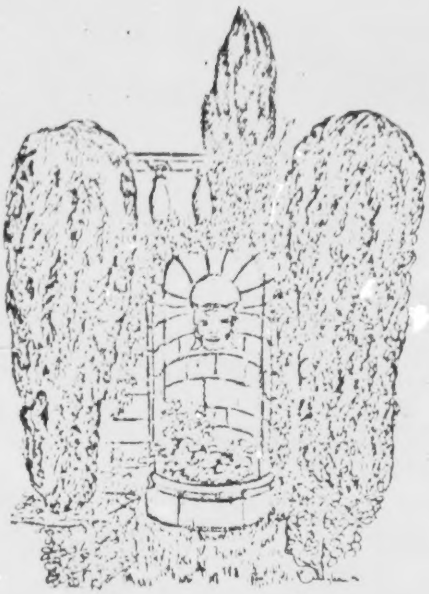
The editor of the local publication The Georgetowner, David Roffman, was so enthralled with the programming, he published the following rhyme:

"If summer weather smothers
and if you dig old films like others,
The AFI at JFK,
is paying tribute every day,
With films by Gable, Garbo, and Kelly.
Some aren't even shown on the teliv.
They're saluting the MGM studio
with 90 films, including 'The Merry Widow'."

Stevens would like to see AFI produce a series of short films for the benefit of tourists, perhaps a history of America on films, as well as the history of American films.

(Continued on Page 36)

Recently, the FANS of AFI, the women's auxiliary, organized a series of film showings for Washington, D.C. students. Each participating class attended four film presentations and discussions. Teachers were enthusiastic and complimentary, rating the program "very high" to "above average." One teacher included the following comment: "My students, many of whom are poor readers, have never been able to study four major works in one semester. Supplementing books with film opened up a whole avenue of educational possibilities. The students were able to study family dynamics and human values in depth. They also learned a little about the art of the motion picture."



West Coast Conservatory at Greystone

The western arm of AFI nestles — if a 55-room, 46,000-square-foot baronial castle can be said to nestle — on 18.6 acres of Los Angeles' most financially formidable and esthetically pleasing real estate, in Beverly Hills.

Overlooking the city from a hill above Doheny Road and Sunset Blvd. sits Greystone Mansion, the $2.5-million structure that houses AFI-West, formally designated The Center for Advanced Film Studies: A National Conservatory. The city of Beverly Hills collects $1 per year for the lease from AFI, which spent a half-million dollars to refurbish the interior and install new equipment. Classes are held there weekdays, small tours for the public conducted on weekends, by reservation.

Performance Program

Heston says, "'Conservatory' is sort of a pretentious word. But it really is what we are. This is the Juilliard of film. There are over 600 film schools in universities in this country but this is the only postgraduate program."

The conservatory provides advanced training in filmmaking and film studies. Twenty fellows are accepted each year for a two-year course, with the enrollment base stabilized at 50 to 60. Some of the students are Rhodes Scholars, others street people. This year, the 20 fellows were selected from 300 applicants.

There are no examinations or grades. All of the learning procedures are aimed at personal performance wherein the individual discovers the gaps in his filmmaking skills and seeks to fill them. Stevens says, "Production work goes beyond making movies — the emphasis is to learn as much as possible in the process — the goal is to 'make filmmakers, not films'."

A program is designed for each fellow and the learning is organized into five interrelated areas — screenwriting; directing actors; photography and production design; editing; and sound and music.

The visiting faculty consists of world-renowned film professionals, with the list of their names reading like "an anthology of the most talented and accomplished people in the field," to use Stevens' description. He says, "It would be easier to mention those who have not participated than those who have. Even George C. Scott, who doesn't talk to anybody, directed a seminar on the creative process as director, and the practical aspects of film distribution."

Set to head two of this year's 40 seminars are Roman Polanski and Lucille Ball.

When the center opened, Stevens told students, "Our goal in bringing professional artists to the center is not solely to assist you who will study here, but also to create a tutorial tradition for film such as exists in architecture, music and medicine — a tradition which can grow to the benefit of universities across the country. Before long, we hope, the finest filmmakers will accept teaching as a rewarding part of their creative lives."

The seminar discussions are taped and transcriptions published in a new series called "Dialogue on Film" which is sent to film schools across the United States. The information is the beginning of an encyclopedia of knowledge consisting of the firsthand experiences and insights of the leading creative people in the world of cinema. Heston would like to have actual tapes sent to the schools, feels it is "a national responsibility," but funds won't permit it.

Michael Shamamian, a 1972 fellow, said of the center, ". . . a typical week revolves around a schedule of screenings, where you sometimes feel you're seeing every film ever made, practical seminars on the technical aspects of filmmaking, discussion seminars with everyone from stuntmen to producers, weekly critical analyses of a film, and finally, film production and all that entails. . . . Greystone represents an open opportunity. To the young man or woman who feels he can make pictures, the center becomes in essence a place where you put up or shut up."

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Graduates in the News

Film fellows and graduates already have a long list of achievements to their credit. Early on, Frank Dandridge's PAS DE DEUX won the grand prize at the National Student Film Festival, 1970, and Tom Rickman's WHAT FIXED ME took first prize and the judge's prize at the First Washington National Student Film Festival in 1971. Barry (SOME OF MY BEST FRIENDS ARE BOTTOMLESS DANCERS) Pollack's Center film FRANKENSTEIN IN A FISHBOWL, a documentary on plastic surgery, was described by Los Angeles Times film critic Charles Champlin as "a strong, sad, fascinating commentary on obsession with youth and beauty . . . "

Former fellow Terrence Malick's BADLANDS, which he wrote, directed and produced, won critical acclaim at the 1973 New York Film Festival.

Other fellows and graduates currently in the news include Steve Carver, who directed BIG BAD MAMA starring Angie Dickinson, and Matthew Robbins, who is directing CLEARWATER, a science fiction adventure at Universal. Robbins and Hal Barwood received the best screenwriting prize at the Cannes Film Festival for THE SUGARLAND EXPRESS. Tom Rickman's original story and screenplay, W.W. HANDY AND THE DIXIE DANCEKINGS, is being filmed at 20th Century Fox. Jeremy Kagan directed his first feature-length film for television, MY DAD LIVES IN A DOWNTOWN HOTEL, for ABC. John Hancock has two features in the preparation state, RUBY RED for Paramount and FORFEIT for Columbia.

And the list goes on.

Internship Program

In addition to its program for fellows, AFI fosters the development of film artists through its independent filmmaker support programs, aiding them with awards, screenwriting grants and internships. Grant recipients have worked on virtually every type of film — animation, documentary, dramatic, abstract and experimental, short and feature-length.

The internship program, funded by a grant from the Academy of Motion Picture Arts and Sciences, provides opportunities for promising new filmmakers to work with distinguished directors and producers.

New this fall is a pilot program aimed at giving women greater opportunities in film directing. The program is under the direction of Martin Manulis, new director of AFI-West. "The objective of this program," said Manulis, "is to help women already accomplished in other areas of film get the training needed to make the further step to direction. The recognition of women directors is long overdue and it is our hope that AFI can make a contribution to opening up and broadening opportunities for women in this field."

Research Projects and Publications

AFI also sponsors a wide range of research projects and publications. Notable among them is the AFI Catalog which catalogs, by decade, films produced in the United States and is complete with casts, credits and synopses. The completed catalog is projected to total 19 volumes.

In 1969, with a $150,000 grant from the Louis B. Mayer Foundation, AFI began a series of oral history projects designed to record the recollections of "distinguished individuals, seventy years of age or older, who have made significant contributions to the art, the industry and the craft of the American motion picture," said Stevens.

In another project, films on filmmakers, AFI has encouraged exploration of the themes, styles and methods of leading filmmakers through the medium of film itself. Out of this has come "Directed by John Ford," which illustrates Ford's directorial approach and his style, with 55 excerpts from over two dozen of his films.

AFI periodicals include "Filmfacts," a continuing record of contemporary film; and "Dialogue on Film," the AFI-West seminar discussions; and AFINEWS.

At AFI-West, the Charles K. Feldman Library serves the reading and research needs of fellows, faculty, staff and visiting scholars with hundreds upon hundreds of books, periodicals and original shooting scripts.

From 10 members in 1967, AFI has grown to a membership of 9,000. Dues of $15 a year entitle members to newsletters, discounts on film-related books, access to Kennedy Center screenings, and other benefits.

The televised second annual AFI Life Achievement Award which honored James Cagney, turned out to be the third-biggest television special of last season. And a casual offer to send television viewers a program of the event in return for a contribution to AFI drew an unexpected 16,000 letters with contributions of $5, $10 and $20 that totalled $45,000.

Challenges Ahead

And yet, if the institute has a problem, it has been, and continues to be, money, despite national assistance.

With another million, they could "do miracles," says Heston. AFI would like to expand all existing programs and add new ones. The task that necessarily precedes increased program revenue for the nonprofit organization is education, and Heston admits, "It has been an enormous struggle and has taken a long time to educate the industry to the value of the institute. In the beginning, the industry was wary and apathetic."

Inroads have been made, attributable in large, believes Heston, to the galaxy of names which graces the roster of the board of trustees — eminent and respected leaders from every field.

The other educational challenge is the public. Heston points out, "When people have wanted to contribute to the arts, they have traditionally founded a poetry center, supported an opera company, established a chair at a small university. But how does someone make a contribution to film art? In the public consciousness, making a contribution to film is almost like making a contribution to pro football. But, obviously, that's not the case here, making a contribution to the institute is making a contribution to film art — it's not the same as sending a check to Warner Brothers."

Heston cannot say enough about the importance of the institute's work and the importance of film as the century's and this country's art form. He also insists film is the most effective carrier of goodwill to foreign countries, declaring, "It speaks more loudly than the most persuasive of ambassadors. That is simply undebatable by every criterion we may choose to apply. It readily transcends the language barrier faced by books, and the funding barrier faced by orchestras when they tour. It is a curious paradox that film is the most expensive art form to produce but its enormous breadth of distribution reaches people in all economic classes. They all go to the movies, they all have television. Film is the most genuinely democratic art form of all.

"It is our most popular export. Even countries which are our ideological enemies — Cuba, Japan, Italy, Germany, Russia — are exposed to America through films. Russia loves to show THE GRAPES OF WRATH, but the very fact that America permits such films and their export says as much as the film itself — and even the most desperate people in that film had automobiles. To someone who believes in the American system, and I do, this very diversity projects the reality of the American experience. The totality of film reflects the totality of America.

"Film speaks more eloquently than any senator, any ambassador, any president traveling to the far corners of the world."

Senator PELL. Thank you very much indeed. I welcome you all here. I think the country as a whole owes you a great deal, Mr. Stevens, for the leadership and creativity you have shown in developing and nurturing the American Film Institute into the organization that it is.

There are some questions now as to its proper position in the Government. We received a letter from Mr. Heston, and I thank him for it, and I did not mean from the correspondence for you to receive the impression from me that I thought there was no future for AFI under the Endowment for the Arts. Just the opposite.

My own personal view is that the AFI should remain within the ambit of the Endowment for the Arts, that is exactly why the Endowment for the Arts was created originally, as set forth in the original legislation, and as President Johnson said at that time.

My own real concern is that with this breakoff from the Endowment, you may find yourself, in several years, without adequate funding. This breakoff could also start a gradual disintegration of the two Endowments jurisdiction.

However, in view of the overwhelming apparent support for this divorce, I am not one to force an unhappy marriage to continue. However I think all the facts about it should be set forth on the table so that we know where you are going, that we do not several years from now find another crisis when you would want to have a remarriage. I can see this happening, with perhaps different personalities running the different institutions. The great deal of time spent to effectuate the divorce, would necessitate the same amount of time effectuating a remarriage.

Now, basically, Mr. Stevens, what do you think is the reason why you should have a separate institute not included within the Endowments, what is the basic thrust of your reasoning here?

Mr. GEORGE STEVENS. Senator, we do not seek, nor is our purpose to be separate from the National Endowment for the Arts.

Senator PELL. That is exactly what the bill does.

Mr. GEORGE STEVENS. Right. Our purpose is to find a means to provide the level of funding which is necessary to maintain the American Film Institute in a way which can fulfill its objectives.

As you will recall, the projection for the film institute, for its budget for 1974 in the Stanford research report was $8.4 million. The present total budget of the institute is in the neighborhood of $3 million.

If the institute is to flourish, it has to find a way to receive the level of funding which it requires.

Senator PELL. Well, under your bill, two things cause me to hesitate. One is the open ended nature of funding. As a general rule, this committee and the Congress frowns on any open ended financing provisions. They like dollar amounts.

Second, the way it is written here, under the two-thirds matching provision if you raised a smaller portion from the public, let us say that hard times continue, and you only raise $1 million next year, that would mean you would only get $2 million more from the Government, and if for some reason your successor was not as successful as you in raising money from the private sector, maybe dropping down to $500,000, then you would only raise $1 million from the Government.

I think you can also find that this is an authorization, and the Appropriations Committee might well not appropriate up to the amount that you wish.

Do you believe in an emergency of that sort that you would be able to raise adequate funds entirely through the private sector, because this is where you may end up?

Mr. HESTON. Senator, I share with you and with Mr. Stevens an awareness that we may have funding problems under the separate status that this bill envisions.

I am also aware that we have serious funding problems now. With Mr. Stevens and with you, as I gathered in the conference we had 10 days ago, we tried to make clear that we were not, well, that independence from the Endowment was not our aim. Stability for the AFI was our aim. And in a level of funding that would allow the growth that everyone concerned with film in the country thinks is necessary.

The Endowment, as Miss Hanks made clear at that conference, for reasons that I cannot challenge, feels and has felt for some time that they cannot increase our budget under the problems they face. It seems this is the only alternative.

Miss Hanks, certainly speaking for the Endowment, has been interested in the continual vitalities of the American Film Institute. This was a path that she first pointed out to us.

It seems the only option remaining, if we are not to wither on a vine.

Senator PELL. As you know, I feel the Endowment of the Arts is making a fundamental error in its niggardly approach in this regard, that they should provide you with some assured floor, looking ahead, in view of the rather special job that you have done.

And I must say, that having been in the forefront of creating this legislation, there would be no Endowment of the Arts and Humanities if there had not been a couple of us pushing here in the Congress, and getting authorizations up to their present level; my own enthusiasm is diminished, because I feel there is not being carried out what to my mind is a sensible approach in this regard, though I am sure other Members of Congress are more than willing to take up these cudgels if I dropped them.

My own personal enthusiasm has been diminished by this whole exercise.

Now, what is the opinion, or viewpoint of the Bureau of the Budget on this bill, the administration's position?

Mr. GEORGE STEVENS. Mr. Heston and I have a meeting this afternoon with the Deputy Director of the Bureau of the Budget.

Senator PELL. This meeting has been scheduled for some time, and we have asked the administration for its position on funding, and it should be available now. I understand from my staff that Miss Hanks and Mr. Berman will present the Bureau of the Budget position on it. Unless you have adequate financing assured by the administration, I would not think you would want to go ahead with this bill, because you really would be getting a pig in the poke, and you would be the first target for any rescission that came along.

I am sure you are aware of that.

Mr. HESTON. We are certainly aware of the importance of their affirmative attitude.

Senator PELL. Nothing could be done at the point to help you, when you find yourself with zero funding, or very little Government funding next year.

Mr. GEORGE STEVENS. Senator, there is a point with an institution like this, which is young and has vast responsibilities, and which are, to a large degree unfulfilled, that if there is no growth in funding, the institution ceases to function effectively. And we feel it is time to take a chance, that if we are going to be static, I think the trustees feel that they have vastly increased our private fundraising, and they feel if it is a risk, that a risk has to be taken, and we will try to make our case as effectively as we can.

If the case is not well received, we will learn from that in terms of appropriations. We have not been able to solve the problem with the Endowment. Your own proposal that we have perhaps a percentage of the Endowment's annual budget is unacceptable to them. I understand the reasons for that.

Reasonable people can disagree. But this has been a long road for the American Film Institute.

Our trustees, who were originally invited to form the Film Institute, and provide private sector interest and counsel, have become simply a fundraising organization. Their expertise is not called upon in any area except how to raise money. They are criticized, and the Film Institute is criticized for being too industry-oriented.

The reasons that we are heavily laden with it, the very able people from the leadership of the commercial film industry, is because of this constant pressure that any growth is going to have to be upon the private fundraising. We have now done that job.

The level of our private funding has increased remarkably. Between fiscal year 1973 and fiscal 1974 our private fund raising increased 53 percent. We feel that we have proven that we are capable of that.

I think I speak for the trustees in saying that they are not eager to continue being a static organization, where they are just called upon to organize more benefits, more fundraising appeals, that they would like to see the Film Institute fulfill the purposes that—the thematic and substantive purposes for which it was created, for which they deeply believe.

Senator PELL. They are going to have to organize three times as many benefits if the Government withdraws its funding.

Mr. GEORGE STEVENS. Senator, I think they would accept the signal. If the Government were to withdraw its funding, our trustees would feel that the job that they were called upon to do for the Government was not necessary. I think we have to recognize that.

Senator PELL. I think what you have here, though, is an organization you have created, which is a wonderful organization, and is more important than any of the personalities or individuals who are in it.

What worries me, having seen it from its birth, is that it is well; you have grown up and you can go on your own, but I think the country will suffer if you suffer. That is one of my concerns.

At any rate, would you give me an idea of what your optimum funding level would be for the next 4 years.

Mr. GEORGE STEVENS. The figures in the House committee report, Senator, call for Federal appropriations which would not exceed

$2,500,000 in 1976; would not exceed $3 million in 1977; would not exceed $3,500,000 in 1978; $4 million in 1979; and $4,500,000 in 1980.

That is the language in the draft of the House committee report.

Senator PELL. In other words, a total budget of around $12 million or $14 million in about 5 years, on the 2-to-1 financing. If the Government gave you $4.5 million, you would be raising half of that, $2.2 or $2.25 million.

Mr. GEORGE STEVENS. Approximately.

Senator PELL. So in 5 years you would have to raise about $6 million or $7 million.

Now, in the legislation as it is written, the board of trustees basically is a coopting group. I think nine public members and 12 appointed must be confirmed by the House of Representatives and by the Senate. That is a new wrinkle. Normally confirmations are by the Senate. But in deference to my colleagues in the House, we will bear with that.

Incidentally, Congressman Lehman is here, and I would extend him a warm welcome.

You may come up front here if you desire.

STATEMENT OF HON. WILLIAM LEHMAN, A REPRESENTATIVE IN CONGRESS FROM THE STATE OF FLORIDA

Mr. LEHMAN. Mr. Chairman, in its relatively short life film making has emerged as the principle expression of art that is viewed by most Americans. It is an integral part of our cultural establishment and personal enrichment. Film is an expression of the times—and often times reflects existing conditions. Film entertains as well as informs millions of Americans on a daily basis.

Mr. Chairman, film predominates the art world of our rank and file—young and old. We must give this medium the separate status it has earned. We need legislation that will enable the AFI to be an independent creative agency in providing service to various elements of the film world.

Despite the fact that in the full scope of art the National Endowment for the Arts must continue to be our principal Federal agency, especially in its leadership and authority and responsibility over grants, still we must not unduly limit the AFI from also filling its own grantmaking role.

Mr. Chairman, it is not only our responsibility to preserve our film heritage but also to encourage and stimulate its further development. We must therefore grant the AFI the independent status it deserves in order that it continue in its efforts to upgrade the art of film.

I do feel very strongly about supporting the AFI and its endeavors here, and I am here to lend as much support as I can.

Senator PELL. What other board of trustees are you aware of that requires confirmation by the House of Representatives?

I would like to ask the counsel.

Mr. MCPHERSON. I am not aware of any.

Senator PELL. What was your reason for making this so unique?

Mr. MCPHERSON. Mr. Chairman, we acceded to this, as you were suggesting you might, and it was not our original suggestion, but we certainly have no objection to it whatever.

Senator PELL. I would hope that if this were approved by the Senate that it would mean that we would have more authority in originating revenue bills than is presently the case.

Since two-thirds of the funds will be coming from the Government, do you not think there should be a greater representation of public members, governmental members? He who pays the piper calls the tune. Should not the Board of Directors be maybe two-thirds Government and one-third private?

Mr. McPHERSON. As you know, Mr. Chairman, we originally had the chairman of the two Endowments as members. They chose not to be. So that the relationship was closer. We felt very strongly that the majority of trustees should be from those who are presently trustees, and those chosen by them as their successors for two reasons.

This organization, unlike the Corporation for Public Broadcasting, for example, has existed for 7 years prior to this legislation.

This has been run by the private sector. Their contributions have made it work, and I must say it is the most dedicated board of trustees I have ever sat on. If it is to continue to have that kind of private involvement, I think it must have this relationship between private and public trustees.

Second, with the fundraising requirement, the 2 to 1 requirement, the funds are going to be raised by the private sector, and I think it would be much easier for them to do that if they are in fact the predominant force in this organization.

The Government side is still very strongly represented, and the congressional oversight and appropriations will certainly make it a well-examined organization.

Mr. HESTON. May I speak to that, too, Senator?

I think another important point to consider is that this is an organization concerned with the arts, and the Government has always displayed in the years it has been funding the arts, as you are well aware, a proper discretion in maintaining a certain arm's-length relationship.

For that reason, for example, I would be very much opposed to the AFI becoming directly a governmental agency, and for the same reason I think that while clearly it is appropriate for representatives to be appointed by various branches of the Government to our Board, their proportion relative to members from the private sector should be kept at a reasonable number so that there could be no supposition, no implication that Government appointees are running the American Film Institute.

Senator PELL. This is one more reason why it should remain under the Endowment for the Arts, because the Endowment for the Arts can make the grants in its own judgment, and then there is not a problem.

When you are getting your money directly from the Government, then there is a responsibility for Presidentially appointed representatives on that Board, just as the Endowment for the Arts is entirely Presidentially appointed. You would be in the same position.

I think a very good argument can be made that all appointments, somewhat like the Endowment for the Arts, should be Presidentially appointed under the proposed legislation. The danger lies in that in

5 or 10 years from now it could be a self-appointive group. I do not think that is good.

Mr. HESTON. I can only say that with my experience, as that of Mr. McPherson's—and my experience with boards is somewhat less than his, but it is still somewhat extensive—I have never seen not only as dedicated a Board of Trustees as this one, but as able a one, one representing so broad a spectrum of people concerned with film in the United States, not only from the academic world, the professional film making world, the world of independent film makers, and they are not a selfserving group, Senator.

I cannot conceive that they would, in your phrase, find it attractive, or even acceptable to perpetuate themselves as a club.

Senator PELL. What we are doing now is laying the framework for many years ahead, and we may not have men of the ability and character of you and George Stevens directing this Institute. We have to create Government organizations which will survive, even when the men are imperfect, and I see a danger here after you are gone.

Mr. HESTON. Certainly men like institutions are imperfect. And I understand, indeed share, some of your anxieties about the dangers that may lie ahead. But as chairman, I must deal pragmatically with the dangers I am wrestling with now.

Senator PELL. What I am saying is that you can operate with a certain degree of independence as a non-governmental institution, when you are being funded by the Endowment for the Arts, but when you receive direct funding, then you are going to have to conform a great deal more to Government bureaucracy, be directly susceptible to a direct GAO auditing, which you do not undergo at this point, and you are more likely to have to leave the Hollywood approach more for the Government civil service bureaucratic mentality, which I do not think is yours.

I think one of the criticisms of your organization is the Hollywoodism—I think Hollywoodism is fine, being a movie buff myself—but it is not part of the Government bureaucratic procedure.

So I think you are going to find this criticism made even more. What would be your response to that thought, that you have too much Hollywoodism now? I do not agree with that. I like it. But that amount will be too much when you are a Government agency.

Mr. HESTON. If I understand your question——

Senator PELL. It is a pretty fuzzy question, and I apologize.

Mr. HESTON. I think I follow it, Senator.

There are two concerns that might be expressed. One, that given the necessary governmental oversight that this would require——

Senator PELL. It would be double what you have now.

Mr. HESTON. Yes; I understand. That the Government influence on the cultural choices we might make would be unhealthily close, and to that I can only say that this has been a concern expressed by artists since the Endowment was created.

I served a term as counselor on the Endowment, and never in that time, nor in my time with the American Film Institute, have I seen any serious evidence of either elected or appointed officials of the Government shouldering in to make decisions.

I think it speaks well for the Government that they have most carefully held back from this kind of thing.

The other concern your questions seem to express was that the more precise—in a bureaucratic sense—more precise accountability that would be imposed on us, would be on the one hand a burden, and on the other hand, in some way restrict us. I can only say that the preoccupation Mr. Stevens mentioned, the constant preoccupation our Board has now with money matters well equips us, I think, for accepting whatever accounting we would be required to make to the Government.

Senator PELL. You have to be braced for about double the amount of accountability.

Mr. GEORGE STEVENS. Every expenditure of the AFI is audited by the National Endowment auditors, as it is now, and that has been the practice, and it is thorough and complete. The auditors have come periodically, and stay, and they go over all the expenditures.

I think the reference to a Hollywood style of operation is—I do not know from what angle that comes, but as Mr. Heston says, I think we are a very economical organization. We have had to be, because budget has always been an issue. We operate under Government regulations.

We have very exact regulations from the National Endowment, which control a great deal of what our activities will be. Plus we have a trustee oversight of our private funds, and would continue to have under this combination. We do not worry about oversight. We welcome it.

The executive committee of the Board consists of private trustees, and as I have contemplated it, when this suggestion came up of some suggestion of extravagance, each member of that executive committee is a contributor to the American Film Institute, some of them in substantial amounts personally.

I think that gives them quite an incentive to insure that there is no extravagance——

Mr. HESTON. Fiscal carelessness.

Mr. GEORGE STEVENS. Exactly; cost consciousness. Because of the shortage of funds under which we have operated, we have had situations—there is no pension plan at the American Film Institute, there is no retirement plan, there are very few of those things which are customary in Government or nongovernmental organizations. There are no contracts. There is no tenure for our faculty or our personnel, the assurance that comes with Government service.

The theater, which we built in the Kennedy Center, was raised to be built as a theater in our cultural center for $300,000 simply through designing a very economical approach, and following it through, and building it on the budget. We operate the theater efficiently.

Senator PELL. Which I have enjoyed often, and congratulate you on it.

Mr. GEORGE STEVENS. Yes, sir, thank you.

And the fund raising that goes on, naturally it is necessary to spend some money for fund raising. We had the James Cagney benefit last year, which generated over a half million dollars for the American Film Institute. There are expenditures necessary for that. We have to produce a television show. But at the same time, people like Mr.

Heston, Frank Sinatra, George C. Scott, Cicely Tyson, donate their services. They appear on that show for no remuneration. This is an asset we have.

The FANS of the AFI, Organization of Women in Washington, they do affairs there to raise money for us. They prepare the food at home. They do every kind of thing to make it economical wherever possible.

In fact, we are under some criticism from the Canteen Corp., which is the caterer to the Kennedy Center, for what they regard as excessive frugality of our fundraising group.

I would like to make the point because I believe it has been made behind the scenes in terms of our Cagney dinner, that everybody who came to that dinner paid $125 for the privilege of raising almost $200,000. It was necessary to feed them and give them some wine for the privilege of giving us the money in attending the program.

That is, of course, a budget item in the dinner, but the net gross on the dinner itself was $165,000, not to mention the television show.

When people raise those questions, it leads us to check into things. I was asked by a member of your staff a question about chartering airplanes. I investigated the Institute's practices, and I found that on one occasion in 1971 for $328 we chartered a plane in connection with a $15,000 fundraising event, to make it possible for the person who made the $15,000 possible to return to work the next morning on time.

Along with that every trustee, or most of the trustees, I would say 80 percent of them, pay their own travel expenses, their own hotel bills, in addition to making substantial donations.

Mr. Heston travels throughout the country on our behalf. He flew in on the Red Eye last night to be here for this hearing this morning. I sent my own family station wagon, with a blanket and a pillow in the back, because he wanted to get an hour's sleep on the way in from the airport.

In all these respects we try to be as economical and as efficient as we can, and at the same time carry out our programs.

Senator PELL. There is no criticism at all of your integrity and the creativity and the leadership you have given. What I am worrying about is when you have a direct responsibility to the Government, then I think you will find there are greater restrictions on you. I am sure that your Board of Directors, as conceived by you, will not be approved by the Congress, because I think the Congress, if it is giving two-thirds of the funds, will want, first, a larger percentage of the Presidentially appointed trustees and, second, will not approve as a general principle a self-appointed group, with majority control.

This is up to us in handling the legislation, if it gets that far.

Mr. GEORGE STEVENS. In that respect we are not a Government agency, and this composition of trustees is not entirely of our own making. It was a process of deliberation and compromise along the way.

As you are well aware, the Corporation for Public Broadcasting is entirely a Presidentially appointed Board. They do not have the direct fundraising responsibilities that our Board does. It is a different kind of operation.

My experience is, and I am sure that Roger Stevens of the Kennedy Center can attest to this, that Presidentially appointed trustees do not assume the obligations for fundraising. Most often they consider it honorary, and whereas in our circumstance when we ask someone to be on the Board, we tell them what that obligation will be.

Therefore, the idea was to have a segment of self-perpetuating trustees balanced by an ex officio group of Government trustees, including the Congress. We think that is good, because we think it will be mutually educational and informative.

The National Gallery of Art, Senator, is constructed very much along the same lines with a segment of privately continuing trustees, in fact, I think the majority of the Board is such, it has the combination of private and public operation, and the Smithsonian, in a different way does, as does the Kennedy Center, and it is possible that this, upon consideration might be considered.

Senator PELL. This will be up to us, and we will change it accordingly.

For instance, the Smithsonian, every one of its trustees, or regents, are Presidentially appointed. I think this would certainly be changed. That is our responsibility.

Mr. MCPHERSON. Mr. Chairman, could I make one brief comment about that?

It would concern me personally if the President did appoint the private trustees of this organization which has been in existence for 7 years, was founded by private trustees, is run by private trustees now, simply because in my experience of observing Presidential appointments, and indeed, of suggesting for a number of years that the White House does not produce ordinarily the names of people who will do the job—they produce the names of people who in a matter like this, very frankly, are thought to be politically useful to the administration in office.

And that goes for Democrats and Republicans both. We did it, and I think Republicans do it.

I am suggesting that if the requirement is going to be there of raising one-third of the funds, that it ought to be done by the people who are most involved now, and their successors, as selected by them.

Second, I would personally be far more concerned or troubled by a majority of Government trustees. In fact, I would leave the trustees if it was so. I think it would be a very dangerous thing to do.

Senator PELL. I think we would have to discuss this in conference with the House, and see what we believe our responsibility is to the taxpayers. There should probably be a ratio there with some privately appointed, because as you point out, you have a third of your funds being raised privately, but with two-thirds of the funds coming from Government.

The Smithsonian has about one-tenth of their funds privately raised, but all of their trustees are Presidentially appointed. Somewhere there should be a compromise, because the way you have it now is, to my mind at least, not quite correct.

Let me go to this question on salary. You, Mr. Stevens, do a brilliant job, and I know you would be doing infinitely better, with regard to salary, in the private industry sector. But you now have a salary, I believe, of $60,000 a year, which is substantially more than any Member of this Congress, or of any other high Government official. More than the Public Broadcasting head, who receives now $42,500 to be raised to $50,000. Your salary level will expose you to some criticism—this is not to indicate that you are not worth it. I think you are worth three times that amount.

But that is a fact of life.

Mr. Heston. It is true that Mr. Stevens receives a larger salary than his counterparts in Government. It is also true parenthetically that he has voluntarily reduced that salary from what it was when we originally engaged him.

I should also point out that half the money that goes to the direct operating cost of the Institute comes from the private sector, so that the Federal moneys, the share of Mr. Stevens' salary that comes from Federal money is $30,000, or well in the levels of Government.

Senator Pell. I can see problems with the Appropriations Committees in the future, which are not generally as kindly toward the arts as the authorization committees. What this legislation establishes is a permanent authorization, and puts you completely under, except for the confirming process of the trustees—puts you completely under the direction and mercies of the Appropriations Committees.

You would no longer have the support of men like Mr. Brademas on the House side, and me on the Senate side, being able to mold your legislation.

Mr. Heston. I certainly understand the concern you express, and it is one of the several problems that would be attendant on our move from under the protected aegis of the NEA.

I can only say that I am sure I speak for Mr. Stevens, that this particular problem would not block the legislation. We would make whatever adjustments were necessary, even to the extent of separately raising, in a private pool, supplementary expense, or whatever compromise were necessary.

I must say that I do feel that a proportion of Mr. Stevens' salary that comes from the private sector makes it reasonable to examine his salary in Federal terms as half of what it is.

Senator Pell. I do not want to quibble on this, because as I say, the job he does is worth three times what he gets, and he could get that much, in the private sector. But the Appropriations Committee will query why the director of this particular quasi-governmental agency should receive a salary in excess of any other quasi-governmental agency director.

When you talk about supplementing it that opens up all sorts of problems. We have seen that with Governor Rockefeller in New York. It is not a good practice.

Mr. Heston. I have not thought of turning to Governor Rockefeller.

Senator Pell. He made a pledge to me in the hearings that he would not continue that practice.

Mr. Heston. I think we are safe there.

Senator Pell. I think you open up the door to many problems when you start raising mini pools of private money for Government officials. Whether one likes it or not, your present Director is a Government official, even though it is a quasi-Government agency.

Mr. McPherson. Mr. Chairman, I think the Director would not be a Government official. He is not now, and would not be after.

Senator PELL. If he gets more than half his salary directly from the Government, does that not make you a Government official?

Mr. MCPHERSON. No, sir, I do not think so. I doubt very seriously that the Civil Service Commission would consider anybody in the AFI, after this legislation is passed, as a Government official.

If they did, I think it would be a terrible mistake to pass the legislation.

Senator PELL. I think this is a question we should look into.

Mr. MCPHERSON. I should say that the Kennedy Center employees are not civil service employees.

Senator PELL. Miss Hanks and Mr. Berman are Government officials.

Mr. MCPHERSON. Yes.

Senator PELL. Is Mr. Stevens a Government official, Roger Stevens?

Mr. MCPHERSON. No, sir, he is not. The Civil Service Commission has specifically found that the chairman and the employees of the Kennedy Center are not civil service.

Senator PELL. All right. I stand corrected on that.

Mr. GEORGE STEVENS. I believe that is true also of certain members of the National Gallery and Smithsonian.

Senator, I would just like to state more clearly what Mr. Heston said.

My interest is in seeing the American Film Institute stabilized, and the issue that you discuss I would not allow to stand in the way of any solution.

Senator PELL. I am sure you would not. I felt embarrassed in raising it, but it has been raised to this Senator by outside sources.

Now, I want to turn to the funding question. If, for the sake of argument, the Federal Government became very stingy, and rescissions very strong, and contributed some slashing cuts, let us say, $500,000 to you, 2 years from now, it would then mean, reading the proposed legislation, that your total budget itself, no matter what you raised, would be limited to $750,000, because the Senate's following "open ended authorization" does not dictate that any other funds be appropriated; is that not correct?

Mr. MCPHERSON. Mr. Chairman, that can certainly be so, and if it is ambiguous, it ought to be changed. I personally think that we would be well advised to change it to say, for example, that there is hereby authorized to be appropriated to the Institute in order to carry out the purpose of this act $2.5 million for fiscal 1976, $3 million for fiscal 1977, et cetera, and then down through those years that Mr. Stevens gave, provided that the Institute shall match with funds raised from private sources one-half of the funds so appropriated to it in each year.

I think that would make it clear that there is an authorization level, and that we have to match at least half of those funds appropriated.

Senator PELL. Also in connection with matching funds, as you know, the Endowments require matching on a 50–50 basis. You have a basis here of 2 to 1—66 to 33. Is there any precedent for that, as far as you know, in Government, matching on a 2-to-1 basis?

I think the general matching concept in Government has usually been 50–50.

Mr. MCPHERSON. I do not know. The present situation is that we receive, and use, and contract at about a 2-to-1 rate.

Our grant from the Endowment to operate ourselves, to pay our salaries, is about $1.1 million. We get about $800,000 contract. And we raise about $1,200,000. So when Mr. Heston was speaking of Mr. Stevens' salary, we raise $1.2 million, and we receive, to pay salaries, about $1.1 million. So that more is raised privately to do that.

We took the total of the grant and the contract as against what we raised, and used that, since it was 2 to 1 today, as about the level we would maintain.

Senator Pell. I am concerned here because it sets a precedent in Government. There is no reason why the National Endowment for the Arts and Humanities should come to us next year and say you have a 2-to-1 ratio for AFI, so let us have a 2-to-1 ratio for our matching funds.

Mr. McPherson. We get back to the difference between AFI and the other beneficiaries. By and large, where matching is imposed, it is on a 50–50 basis, to perhaps the theater and the ballet company, that raises funds, by ticket sales. This is a service organization, with a large staff of people who are servicing institutions all around the country, and teaching and so on.

We do not have any major source of ticket funds that we raise, that we could match against Government funds. The only tickets we sell are at that little theater in the Kennedy Center, and to the dinner out in California. Otherwise, it has got to be large contributions.

So I think there is a difference between us as a service-oriented organization and the usual performing arts organizations that does the 50–50 basis.

Senator Pell. And the proceeds from those dinners and the AFI shows here, those funds go into a general treasury of the AFI; do they not?

Mr. George Stevens. They provide part of our operating budget.

Senator Pell. And the ticket sales and proceeds, the same thing, they go into the operating budget?

Mr. George Stevens. Yes, and the money we raise, we have a project called National Film Day, which will take place on February 4, in approximately 3,000 theaters and 7 of the major film distributors will give 50 percent of all the money that comes in from the box office on that night to the American Film Institute.

We have received grants from the Cafritz Foundation, the Motion Picture Academy, and numerous foundations. In our own conversations with the Office of Management and Budget, we have not met directly with them, but I believe that one recommendation that they will make is that we use the language in the bill of the Corporation of Public Broadcasting, which defines the matching principle.

The Corporation for Public Broadcasting is also not on a 50–50 basis. And the Office of Management and Budget seems pleased with the language in that bill.

Senator Pell. Wrapping this exchange up, am I correct in my conclusions that you will be perfectly happy, or content, happy might not be the right word, but perfectly content to stay where you are, if you had adequate assurance of financing?

Mr. George Stevens. If we had——

Senator Pell. Financing.

Mr. George Stevens. Not——

Mr. HESTON. Not at the same level we are now, but a reasonable projection of growth; yes.

Senator PELL. You would commit yourself, if that were so, commit yourself to raise one-third of the funds on the same basis?

Mr. GEORGE STEVENS. Yes.

Senator PELL. As you know, I think the Endowment for the Arts is making a fundamental mistake in error in not having worked out some understanding with you in this regard.

I thank you very much. I did not mean to be critical in my questioning. I am very conscious of the good job you have done, and hope you will stay around for the rest of the morning to answer any questions that may arise from any of the other panels.

Mr. HESTON. We will indeed.

Senator PELL. I thank Mr. Heston for the long trip.

Mr. HESTON. Journey in a good cause.

Mr. GEORGE STEVENS. If I may make one more comment, to state that on behalf of the trustees of the American Film Institute, we particularly appreciate the substantial time that you personally have devoted to this, and your interest in the Film Institute, and more broadly, your interest in the arts at large.

Mr. HESTON. I second that, Senator.

Senator PELL. Thank you.

Mr. HESTON. We are grateful for it. Given your record of interest in the Arts, we are not surprised by it.

Senator PELL. Thank you.

Mr. HESTON. Thank you.

Senator PELL. Our next witness is Miss Nancy Hanks, Chairman of the National Endowment for the Arts, and I think it would be best if Mr. Ronald Berman, Chairman of the National Endowment for the Humanities, came up also.

The question is whether we go ahead with this divorce or whether the marriage can be saved.

Miss Hanks, would you proceed as you will.

STATEMENT OF MISS NANCY HANKS, CHAIRMAN, NATIONAL ENDOWMENT FOR THE ARTS, ACCOMPANIED BY DR. RONALD S. BERMAN, CHAIRMAN, NATIONAL ENDOWMENT FOR THE HUMANITIES, REPRESENTING THE NATIONAL FOUNDATION ON THE ARTS AND THE HUMANITIES

Miss HANKS. Good morning, Mr. Chairman. I do want to express my own personal gratitude for the time that you personally have given both to the Endowment and to the American Film Institute.

I think the most disturbing thing that was said in the past hour is when you indicated that your problems with the American Film Institute might cause you to diminish your personal enthusiasm for the National Endowment for the Arts. If that were to be the case, I would view the whole situation as a great tragedy.

And I feel very strongly about that, sir. If there is anything this agency has done—and I am certain I speak on behalf of the American Film Institute—to diminish your interest in any of the arts, well, I think we all ought to quit.

Senator PELL. I hope you will not quit, but I can assure you it does diminish it, because I think a split would be a fundamental error.

Miss HANKS. Well, I would like to go on, but I do not want to make a fundamental error. I think I will scrap my testimony. You have it before you. It is brilliant.

Senator PELL. We will put it in the record written in full at the conclusion of your testimony.

Miss HANKS. It is 17 pages of description of the activities of the National Endowment for the Arts, our programs in the media, which we find very exciting. We feel they are reaching throughout the country, Senator Pell.

As you know, we not only have a public media program at the Endowment, but we have a wide range of media activities through all divisions of the Endowment which, in terms of moneys, represent over half again what we spend through the public media program.

All of our programs—dance, music, museums—call on film, radio, television, video, to accomplish their own purposes. So use of the media is totally integrated within our agency.

Now, as to whether the American Film Institute should have its own legislation.

Mr. Stevens is right to say that we should realize the funding problems they have. But they are not Government funding problems but private funding problems. And if I might say, I would like to comment that I do not agree with your feeling that the National Endowment for the Arts has adopted a stingy attitude toward the American Film Institute.

I think $1,800,000 a year is not exactly stingy. I do not wish to be disrespectful to any private industry, but I think, sir, it is the film industry that has been stingy to the American Film Institute.

Senator PELL. Could we insert in the record at this point the percentage contributions over the last 7 years, as well as the dollar contributions?

Miss HANKS. Absolutely.

[The information referred to and subsequently supplied follows:]

DOLLAR AND PERCENTAGE CONTRIBUTIONS TO THE AMERICAN FILM INSTITUTE

	Total public media allocation	AFI allocation	AFI percent of budget
Fiscal year:			
1968	$2,903,805	[1] $1,300,000	45
1971	1,264,455	981,250	77
1972	2,005,209	1,358,750	67
1973	2,766,858	1,750,000	63
1974	4,098,777	1,750,000	42
1975	6,106,985	1,781,084	29

[1] The fiscal year 1968 grant covers a 3-yr period. Also, the Stanford Research Institute received $91,019 for a feasibility study in fiscal year 1966.

Miss HANKS. We have programs that are vital. And I hope that this record would clearly show our own belief that not only the film industry, but also private foundations and private individuals throughout this country should put up money to support the American Film Institute.

They support other cultural institutions in this country, some as important, some less important than the American Film Institute.

In the long run, thinking very seriously as I have about the problems that you, sir, have just raised in the previous testimony, I think that this institute must be heavily privately supported, and that the initiative must remain in private hands.

Senator PELL. Then, do you feel that the 2-to-1 ratio is proper, or should it be reversed?

Should it be two private and one Government?

Miss HANKS. We will get to the practicality of the situation.

I would hope that industry would focus on this. I would hope that other foundations would focus on this, and that you could eventually have more moneys. Because if the Film Institute is to do what it should do, there is no reason that one-third should come from private sources and two-thirds from the Federal source. Maybe a lot more should come from private money.

Senator PELL. Let me interrupt.

Then, would you go along with the basic figures as being objectives?

I think it is 2.5—would you go along with the basic figures, working up to about $6 million in 1980?

Miss HANKS. I have no ability to comment on the figures. I have not seen budgets as to how the moneys would be expended.

So I simply cannot comment. The figures would be in the ballpark, and I have no feeling one way or another.

Senator PELL. Do you feel the moneys that are contributed from the private sector when you get to the $6 million level should be $4 million and the Government $2 million?

Is that your thought, rather than $4 million from Government and $2 million privately?

Miss HANKS. I am for private money, and I think if it is $4 million private and $2 million Government, I think that would be absolutely wonderful.

The Film Institute itself, sir, feels that is impossible. We can only go on their judgment.

I am consistently persuaded after 5 years as being head of the Federal agency, of the validity in the total legislative history that you, sir, have written. The importance of private initiative, private support, is unquestionable. One has to look at the practical situation. One has to believe that we must have a strong American Film Institute to do the basic operating and service type things they have laid out to you.

The whole area of preservation, of course, is extremely important. If we preserve our books, we should preserve our film, which is the communication force today.

Senator PELL. Do you accept the fact if they are spun off, that your budget would be reduced by the equivalent amount of the Government's contribution?

Miss HANKS. By the $1,800,000?

Senator PELL. By the $1.8 million that you would not expend on the AFI.

Miss HANKS. By $1.8 million—yes. I would assume $1.8 million from our budget.

Senator Pell. And as the total funding for the Endowment grows, would the Office of Management and Budget knock out an equivalent amount, going up on a percentage basis?

Miss Hanks. I would just assume that in 1976 the Office of Management and Budget would knock out whatever figure we had come to agree with the American Film Institute—I would assume, and I do not know whether the figure would be $1.8 million or not—

Senator Pell. I realize that.

It would not always be $1.8 million——

Miss Hanks. We hope more.

Senator Pell. Hopefully, more.

And, by the same token, your budget can be susceptible to a similar rescission.

As you know, I am doing my best to make sure that both endowments receive similar amounts of money, I did my best in the last authorization in this regard.

From the viewpoint of your own Endowment's funding this will make it uneven, and Humanities would be getting theoretically more than you, because you would have this much less.

Now, two further questions here.

First, what is the position of the OMB?

Miss Hanks. I do not know.

Senator Pell. You speak for the administration—who speaks for the administration here?

Miss Hanks. I do not know what the OMB position is.

The American Film Institute said they were meeting with them this afternoon.

My testimony, sir, is clear, written testimony, but the deputy chairman asked what the OMB position was and has not obtained an answer.

Senator Pell. Do you know what it is, Dr. Berman?

Mr. Berman. I understand it is yet to be worked out and I cannot have anything definite to say on it.

Senator Pell. I thought this bill had the administration support and approval.

If it does not have OMB support, it does not have administration support. I was told by everybody that it had administration support.

Let me ask Mr. Stevens, who is still here, were you assured of OMB support, or was this a misunderstanding on my part?

Mr. George Stevens. OMB has not taken a position.

There have been some changes in the Government during the year and a half during which we have been undertaking this, and as you know, Leonard Garment was active in it. But, as I say, we do have a meeting with OMB.

Senator Pell. I think what I will do is to ask the record to be kept open so we can get the OMB statement, either in support of, or in opposition to, into the record.

Mr. Heston. I think, Senator, that what you described as administration support stemmed from Leonard Garment's statement when he was counsel at the White House, more or less, for the arts, that he stated that the administration, as it was then constituted, supported this bill.

Senator PELL. Because the danger here is that if the OMB does not support it, the legislation may be passed, but there may well be a situation of zero financing on the Government's side.

Mr. HESTON. I am well aware of that. I think that is one of the reasons why our meeting this afternoon with OMB, as you point out, is crucial. And I think the record should be kept open.

Senator PELL. Right, the record will be kept open then in that regard.

Miss Hanks, do you view with any concern the start of the fragmentation of your own jurisdiction? I know, for instance, that the Folk Art Group has been after the Congress for quite awhile to create a separate endowment on folk art. So far, we have kept this concept a little bit at arm's length. We admire folk art and hope the Smithsonian and your endowment would take more of an interest in it. But we basically wanted to keep you and Dr. Berman as two—I will not say czars—but two overseers of the arts and humanities.

And does the thought of disintegration here worry you in any way?

Miss HANKS. I do not really think of it in terms of disintegration, although there are members, sir, of my staff, and there are members of the National Council on the Arts who feel very strongly that it is a move toward disintegration.

If I thought it was as clearcut a case as that, I would be totally opposed to the legislation, I can assure you, because I think the legislation that you and your colleagues wrote is beautiful.

Keeping the arts together is extremely important. One of the things that is of important concern, I would think, to the Film Institute and others is that this may cause a disintegration among groups interested in film because this, in effect, puts the American Film Institute over here in contrast to the work going on in the universities, regional centers, and so forth.

I think the collaboration between those institutions is extremely important.

I think that is a serious problem.

Let me say that in our earlier conversations we made several points to you, and this is why we do not view it as disintegration.

But I want you to know, sir, that I speak somewhat with minority voice.

Senator PELL. Do not forget that when President Lincoln asked his Cabinet for a view, the Cabinet all expressed a view and Lincoln expressed the opposite view, but his view prevailed. There was no reason why it should not.

You have the responsibility, and I recognize that.

Miss HANKS. Yes. My responsibility is a very difficult one, sir, as you know.

Mr. Brademas is very much in favor of this legislation. You, sir, are opposed to it.

I believe Senator Javits is opposed to it. I believe Mr. Quie has very grave questions. We all have very grave questions.

I would hope we do not move with undue haste, because I think it is important for you to have hearings like this, and to hear people speak from all sides.

Let me assure you that the National Endowment for the Arts and the National Council on the Arts have a great investment in the American Film Institute—not only in terms of money—but also of time and interest. The American Film Institute will continue to receive funds from the National Endowment for the Arts.

You need not be the least concerned that the institute is going to sort of wither away right in front of your very eyes.

I talked with Mr. Stevens yesterday and I urged the American Film Institute to get the budget for 1976 into our offices in time so that it could be acted upon in February and not in May, when it usually is. And he certainly agreed to do so. This will give the institute 7 months before the new fiscal year begins.

Senator **Pell**. Let me interrupt here.

Because of my regard for John Brademas—deep regard and affection for him and respect for this work—and because of not wanting to preserve an unhappy marriage, I have said that on the best effort basis, I would move ahead if the bill comes over. That is why I am holding this hearing.

My enthusiasm is muted for it. If it does not get through the House—and there is a tiny chance that the bill may not get through—I will not take independent action.

What is the status of the American Film Institute's budget for this coming year?

Miss **Hanks**. The American Film Institute and the public media panel of the National Endowment met at Greystone several weeks ago. Members of the public media panel, and of the staff and trustees of the American Film Institute, thought it was an extremely productive meeting.

At that time, the general outline of the 1976 budget was presented to the public media panel. But obviously the National Endowment for the Arts cannot focus on any budget until we get the details line by line.

In my conversations yesterday with Mr. Stevens, I urged him to get the budget in so we could have a decision in February.

This morning, Mr. Stevens said he could have the budget in by January 2.

Naturally, our staff has to review it—and our outside experts who come in to help us in terms of all grants—will be called in, perhaps the middle of January, so we can take it to the National Council in February.

Of course, there is one difficulty, sir, as you know. That is we will have no idea what our own budget will be by February.

But I want to assure you that the institute will be funded. Please do not be concerned about that.

I would like to make two other points in that regard.

We have had good conversations, in my view, in the last 2 to 3 weeks between the staffs of the American Film Institute and the National Endowment for the Arts. I think the conversations have been somewhat better because of your own charge to us to be frank and lay things on the table.

So, as Mr. Stevens said earlier today, it is a question of clarification.

I think there is a much better understanding, thanks to your initiative, in terms of clarification of who does what. You have, in our printed statement, and you have also in the one the American Film

Institute is going to submit for the record, two statements that are clearly different.

One is an operating service organization, and one is a grant-making organization. They are two entirely different responsibilities, and naturally, they work together.

Senator PELL. I cannot understand why in the world you as a grant-making agency should not make a grant to an operating service agency, which is the AFI. This is why it seems so natural.

Miss HANKS. We get down to money. May I talk a little bit about money?

After weeks and months, and especially the last few weeks, it is a question of money. Mr. Stevens mentioned this morning about money. I defer to your decision, obviously, and Mr. Javits' and Mr. Quie's, and Mr. Brademas', on whether new legislation is needed. But the future of the American Film Institute is not dependent on new legislation, in my judgment. It is dependent on money.

All right, sir, you have written the best legislation, you have got those funding level ceilings. We got a request from the administration in 1974 for substantial increases in funding. And it was your colleagues on the Appropriations Committee who cut us so badly in 1974.

Then the administration did not come up for the full funding level in 1975, because we thought it would be perfectly ridiculous since Congress has cut us again and again. So what happens? We came up with what we thought was a realistic request from the Appropriations Committee, and because of the economic situation we got slashed again.

Now, what does that do to us?

Let me give you some of the figures. In 1973 we received 6,000 applications, and we funded 36 percent of them. This year we will have 19,500 applications, and we will be able to fund less than 18 percent.

In other words, we are going downhill.

Senator Pell, that is not your brilliant legislation. That is money. We have taken too much of your time on this legislation. I deeply regret it, and I deeply regret your statement, but I have a favor to ask of you.

Can you help us with your Appropriations colleagues? Can these American Film Institute people, with the importance that they have, help us with your Appropriations colleagues?

Senator PELL. I cannot help you with the Appropriations Committee. My job is in the authorizations, and that I provide. I do the best I can making my views known to the Appropriations Committee. When it comes to Appropriations process, you get into different politics. You are going to find that if you have the AFI, with its very substantial lobbying weight—I do not think there is a Member of Congress who has not enjoyed those AFI evenings—that they may, instead of being behind you in your lobbying efforts, they will be off in a separate ballpark, and that is another reason why I would like to see you stay merged together.

Now, let me ask you direct questions. For this coming year do you think the council would approve the same amount of money on the temporary basis, the $2.5 million that the AFI would receive under the pending bill?

Miss HANKS. I would hope they would consider an increase. I do not think they would go to $2.5 million. I do not know what our total budget is. I have not myself seen a budget from the American Film Institute. I cannot answer your question.

Senator PELL. I realize that.

Miss HANKS. I can answer it in February—February 9.

Senator PELL. I think there would be a very strong wish on the part of your parent committees in the House and Senate, that if the legislation separating the AFI out, does not go through, that you would bear with this thought for this coming year.

Miss HANKS. I would be very happy to advise the National Council on the Arts of your views. They have been very concerned with the American Film Institute for 8 years, so I am certain they will continue to be so.

May I make a side comment? I think in the discussion on Presidential appointees, that perhaps there was some confusion in the discussion. I think maybe Mr. Stevens and Mr. Heston and Mr. McPherson might have been talking about a different type of Presidential appointee, because none of those gentlemen would question, for example, the quality of the Board of the Kennedy Center, or the quality of the National Council on the Arts, all of whom are Presidential appointees.

Senator PELL. That is absolutely correct. They would question them, and I think probably correctly, from a fundraising viewpoint, your trustees are not personally charged with that responsibility——

Miss HANKS. We have raised about $7.5 million this year, because of the Treasury fund, but that is very true. The council members do not spend much of their time on that. The Kennedy Center trustees do, I believe.

Senator PELL. Roger Stevens is here, incidentally.

Miss HANKS. Roger does all the fundraising for the Kennedy Center.

Senator PELL. I am not sure which hat he would be wearing, the original Czar of Arts, or as Kennedy Center Chairman, or my very good friend and adviser on these matters.

Do you have any comments, Roger?

Mr. ROGER STEVENS. On fundraising?

Senator PELL. Just in general.

Mr. ROGER STEVENS. I have been to other meetings, and testified on the House side, and I was under the impression that the arts council was in favor of this bill.

Apparently I was mistaken. I think you go way back, which I think is the only contribution I could make on this thing, the reason I was very much in favor of the film institute, as an essential part of our activities, was not because of the particular enthusiasm on my part for films—I get constantly needled by members of the board about my not having the proper enthusiasm for films, but I felt that it was something that this country, and I was only looking at it in terms of the United States of America, something the country desperately needed.

In my travels around I could see that in the other countries that there has been a very substantial funding for film institutes, and it seems to me that the development of young people had not matched that of other countries. I was looking at this as a national level, rather than so much an art need, and the more I visited, the more strongly I felt about it.

But of course, if you remember, we started with very limited funds, and we had to go out and get some money from other people.

I would agree with Nancy, that I think the film companies should give a great deal more money. But the whole point was that they had not. There would not have been any reason for forming a film institute if the film business had done what a lot of other businesses do. They train people, and they have ways of going up in the business, and they have been very remiss, and all the persuasion in the world has not changed that.

But the point is, do we let a film institute go just because business will not help it? We got caught with the rocket to the Moon business, and that program we found we were suddenly behind as a nation. What happened?

Immediately because Defense was involved, the money was forthcoming like that, and they got their man on the Moon way ahead of the Russians.

But I feel this is a national issue, Senator, and I do not feel that the details going back and forth between the film institute and the art council is the issue.

I think the film companies have been very niggardly on what they have given. Because they have been niggardly, there is no reason for hurting the United States of America.

Senator PELL. You think the best way of handling this problem is to spinoff of the AFI, to accept a quasi-Government agency?

Mr. ROGER STEVENS. As I say, I started off testifying with the premise that it was an agreed upon plan, when I went over to the House to testify. I think under the circumstances, because the film institute has got to depend on private industry, and I made a number of calls on my own, for the few months I was chairman, and it was rough going, and as you know, I have had considerable fundraising experience.

Senator PELL. You raised money for all sorts of fundraising causes, and I can think of one in particular.

Mr. ROGER STEVENS. I feel what is essential is that they know the Film Institute has money available, and they can make plans, and it is a firm thing.

Education, for example, has not got their appropriations yet. They are able to go on spending under a continuing resolution. But the Film Institute is not able to spend under a continuing resolution, because she cannot submit until she has the money.

Miss HANKS. We basically commit just at a certain level.

Mr. ROGER STEVENS. Basically, without getting into an argument of pros and cons of the money, I agree that the film industry has not been generous with the money, and the only reason for forming the film council was because they have never, and I do not think they ever will, given the type of business it is.

Senator PELL. Does it concern you, Roger, the fragmentation of the jurisdiction, the moving of the AFI, out from working under the general jurisdiction of the Endowment for the Arts?

Mr. ROGER STEVENS. I do not see why the institution should be affected by this. They have got a program which I think there is a tremendous need for education, funds for education, and I think there is a tremendous need for grants for the film makers, and all of that.

I would think the arts council should handle it very well.

What happens, in my opinion, is that this country needs to be made as competitive as possible with all the other nations of the world, and especially the Iron Curtain nations, where it is all part of a game, and that they use for propaganda as well as putting up films. That is why I think myself it would probably function better.

Now, if the argument is to get the film companies to match the money available, if they did, it would not have been necessary to form it.

Senator PELL. Yes, Mr. Heston.

Mr. HESTON. If I can comment at this point, I think two of your questions have been very significant and we are dealing with points that have not really been touched on in this discussion.

Mr. Stevens' response threw additional light which I think is important to consider.

First, speaking as chairman of the American Film Institute, it does concern me that we will be spunoff, your phrase, from the Endowment under this legislation.

A point you raised has never been made before, it may conceivably not only make it difficult for us to raise funds for the AFI as an independent agency, but it may hamper the NEA's effectiveness in lobbying for funds for the entire arts program. As you pointed out, film artists are a highly visible cultural constituency.

Being communicators, they are effective at persuading people in the Government that money for the arts is a good idea. I know when I was a council member, I considered it one of my prime responsibilities on the council, and one that I endeavor to discharge as effectively as I can.

As you pointed out, if we are spunoff, that effort will be channeled directly to raising our desperately beleaguered exposed position to supporting that. Nevertheless, as Mr. Stevens pointed out, and I heartily concur, I do not think it is excessive to say that film, as a cultural asset, has a national priority that overruns many other considerations.

Personally, I do not care where the money comes from, but the AFI cannot do what I truly believe is in the interests of this country to be done unless we get more money. Now, I understand Miss Hanks' problem. Of course, she does not know what she is going to get. She has gotten more money each year, but she does not know what she is going to get this year. All I know is that we have been getting less and less and we have to grow. We are, indeed, withering on the vine. I do not care where it comes from. It would be happy if we could stay where we are, but we cannot stay there and do what we have to do.

Senator PELL. Miss Hanks?

Miss HANKS. Senator, to be more specific about the budget last year, do I understand that you asked the question as to whether we come to $2.5 million?

Senator PELL. Yes.

Miss HANKS. It is my understanding from Mr. Stevens, in conversation with Michael Straight and myself, that the American Film Institute will be asking for a budget of $1.5 million, which is $400,000 over the current budget of $1.1 million for general operating purposed

That would mean total funding, if you include the contracts we presently have, which I assume will cost a bit more to administer. So, in round terms, they will be submitting a budget, I assume, since we do not have it, of some $2.2 million or $2.3 million, and I certainly will do my very best to see that it will get through the Council. I think the Council and the panel, are working together and they are working very hard. The Council stands up and cheers every time there is another private dollar coming in because it feels so strongly about the importance of this Institute having private money. We have some hope, it seems to me, because, among other things, the Institute has Film Day which has increased its revenues.

In 1971, to give you some good news, when everyone said the industry was dying, they were taking in $16 million a week. This year, 1974, they were up to about $20 million a week, and having a gross of over $1 billion. It does look better. Perhaps you saw the Washington Post article last week. It said that checking with the Motion Picture Association, the industry is not dying like people said it was some years ago. It is thriving or picking up a little bit. And I would hope that with that and with the enthusiasm, we will get more private money in there.

Mr. Stevens and his associates have worked very hard to raise money. I do not see how anybody can turn them down. There really is more hope for private money, and I can assure you the National Council on the Arts would take that stand if they could get the private money.

Mr. **Stevens**. Mr. Chairman?

Mr. **Pell**. Mr. George Stevens.

Mr. **George Stevens**. We have examined carefully this ratio of funding and, after a great deal of analysis, we really think the two-thirds/one-third is appropriate.

What we need to do is provide services around the country. We could revise our programing and generate a great deal of matching money. We can go into regional theaters and create theaters and have ticket income and provide matching money.

What we would like to do is fulfill those national operations and activities which do require the central kind of funding. So it is in that area that we feel our need. And in terms of the budget, we submitted to the Arts Endowment, it was one of those budgets where we worked backward. We determined how much we might be able to generate in matching money and then submitted a budget for that total, according to the ground rules. That is why it differs from what our real needs are, as submitted in the material to Congress.

Senator **Pell**. In connection with budget, Miss Hanks, how much roughly does the media panel distribute over and above what the AFI gets?

Miss **Hanks**. The total moneys in the public media program in fiscal 1974, which are the only current figures I have, were $4.1 million. Of that, $1,750,000 went to the American Film Institute.

Senator **Pell**. Many of these problems would be resolved if that $4.1 remained completely static, but the $1.7 was raised within it, and that would be my own view.

Let me address a question to Dr. Berman, who shares some of the responsibility here because he is in the film business too. He also faces some of the same problems in the future. For example, if we really do set up the Folk Life Foundation, it will not duplicate, but it will take over a substantial portion of your particular area of responsibility. And I am sure you, just being a normal human bureaucrat, would not welcome that. And, also, from the viewpoint of coordinating the thrust of these matters, we would like to see it continue with some central tie-in, direction or cohesion.

Does this question of removal from your own area of jurisdiction of certain film functions concern you, or do you support the concept of the spinoff?

Dr. BERMAN. Senator, the Endowment for the Humanities does have a driving and extensive media program right now. I can give its broadest outlines and suggest them best perhaps by simply stating that we have since 1970 managed to support about $15 million for media programs. We have a very large, indeed increasing, share of current Endowment appropriations going to the media. The number of grants themselves has come up in the very few years since we have begun very nearly to 100, many of which are major grants like that going to production of "The Adams Family Chronicle", or to acquisitions like "War and Peace" that last year graced the air waves.

For us the problem of media is somewhat different since we do it as instrumental. We have these ways of using the media. In education it is, of course, by now commonplace to find courses focusing on the humanistic elements of film, of which there are many, or utilizing film materials simply in order to strengthen other aspects of the curriculum.

Clearly, we have an obligation in research and fellowships because there are increasing scholarly studies by many humanists of the historic, esthetic and social aspects of film.

A project that we will begin next month will emphatically highlight the endowment's interest in these aspects of media support. There are going to be a number of films, I believe 13 is the accurate figure, introduced by former Ambassador Edward Reischauer, all connected with cultural historical aspects of Japanese civilization. I think that will be a prime example of things we do.

Senator PELL. With any of this material we will be delighted to put it in the record, but I would like to press you on this. You are not under oath and if you choose not to reply, just say you choose not to reply, but how do you view this as a precedent from the viewpoint of your agency?

Dr. BERMAN. Well, we are very peripheral to this, Senator.

Senator PELL. In that connection, how much money did you give the AFI when they applied for it? I understand the applications in some cases have not met the standards you think they should.

Dr. BERMAN. We have drawn up a listing for the record, Senator. For this year, we have given them approximately 1 percent, I believe, of their total expenditures, a single grant I believe of some $33,000.

[The information referred to follows:]

NATIONAL ENDOWMENT FOR THE HUMANITIES

MEDIA PROGRAM

The National Endowment for the Humanities is a Federal agency with specific legislative authority. Only activities which are within the humanities, as defined by Congress, can be supported by its funds, and then, only after thorough review by evaluators, panelists, staff, and the National Council on the Humanities.

According to the Act establishing the Endowment the humanities include the following fields: history, philosophy, languages, linguistics, literature, archaeology, jurisprudence, history and criticism of the arts, ethics, comparative religion, and those aspects of the social sciences employing a historical or philosophical approach to problems. This latter category includes such fields as cultural anthropology, sociology, political theory, international relations, American minority cultural studies, and other subjects concerned with value and non-quantitative matters.

The humanities are often thus defined in terms of specific academic disciplines, partly because human experience has been principally preserved through books, documents, and cultural objects. Clearly, these fields, whether taken together or individually, enable us to evaluate human knowledge and values. The knowledge drawn from them, when applied to the themes, subjects, and questions of public concern and interest, provides a deeper understanding of the relationship between individuals and their society - past, present and future, and that is the aim of the Endowment.

Division of Public Programs

All activities funded by the Public Programs Division of the Endowment are intended to benefit the general adult public. The Public Programs can therefore be seen as those programs of the Endowment which seek through a variety of grant areas to support institutions, organizations and individuals who have as their purpose in general, or who have as their central purpose in a particular project, the relating of the humanities to the adult public in an effective way. State committees on the humanities, museums and historical societies, colleges and universities, libraries, media, various professional and public service organizations, civic groups and individuals are all involved in these programs to relate the humanities to the adult public.

The Media Program

Within this context, the challenge of the Media Program is to identify, encourage and support with Federal grant funds those institutions and organizations in the broadcast area which show a desire to mount imaginative television, radio and film programs in the humanities, and at the same time to interest scholars in the humanities in the service that they can provide by assisting in the development and implementation of such programs.

Endowment interest in media reflects the centrality of television and radio transmission as the most immediate means for the broad public to receive any form of information and the recognition that television and radio sets are the central devices in use by the general public to assure access to Endowment-funded humanities projects. The Media Program begins with these fundamental facts. However, the Endowment supports media projects only within the context of advancing the use and understanding of the humanities, and the following points summarize the essential characteristics of this program.

In brief: This program is designed to encourage and support the highest quality film, radio and television production for national broadcast and distribution.

The projects must involve the use of knowledge from the fields of the humanities (see page 1); priority is given to proposals which concentrate on material which is central, rather than peripheral, to the humanities.

Proposed programs must be designed to reach a broad adult audience.

Each production must involve direct collaboration between scholars in the humanities and producers, directors, writers and actors of solid professional stature. Applicants must provide clear evidence that the involvement of scholars in the humanities has occurred in the development of a proposal.

Projects Eligible for Support

To further define the scope and purposes of the Media Program and to generate increased use and understanding of the humanities by the general adult public, it is useful to consider the following priorities:

1. It is the significant use of resources in the humanities (people, knowledge, objective interpretation) in a definitive manner that distinguishes NEH media grants from the work of any other Federal, private or public agency.

The pre-eminent resources within the humanities are those professionals who are trained and expert in the fields of the humanities, and who can provide objective interpretation and further understanding of many areas of general and specific concern to the public. Successful projects are those which will fall into one of two categories in the use of such resources: a) the active involvement of these experts in the research, development and design of a project, or b) the involvement of humanists not only in the design stage but in the presentational stage as well.

2. Projects must involve highly skilled and experienced professional producers, directors, writers, and craftspeople as principals in design and production. These people may be drawn from both the commercial and non-commercial sectors of the broadcast and filmmaking industries. At all times the Endowment welcomes the use of the best available talent in its grants for production, and will give priority to those applications which present a clear plan for the use of production talent beyond the applicant organization itself.

3. Among a number of substantive approaches, successful applications have often focused upon:

a) Material with which humanists have characteristically dealt - e.g., the history of individuals, cultures and societies; the presentation, interpretation and examination of works of literature; the development of logical systems of thought; the analysis of the growth and use of languages; the role of the arts as an expression of human culture; the value questions which are raised by the analysis and description of various human cultures, both past and present.

b) Material about those individuals, present or past, who as humanists deal or dealt significantly with important human characteristics or questions of value.

c) Subjects of concern to the adult public upon which humanists and the humanistic disciplines can fruitfully and appropriately comment - such as love, death, law, justice, ethical concerns broadly, and science and human values.

4. Projects must be designed to reach a broad national adult audience and must provide some assurance that national distribution is likely. In a limited number of instances the Endowment will encourage and accept proposals which are clearly designed for a specific regional adult audience, but which may be of value to audiences in other sections of the country.

5. Formats which seek to test new ways of reaching a broad adult audience with the humanities will be most welcome.

Types of Grants

The Media Program will primarily provide grants for the following:

1. Development Grants: Applications for a small development grant with which to finance the research and writing of a full treatment or script. These applications ordinarily come from institutions but are accepted from individuals (experienced producers, directors and writers), to finance script development aimed at using resources in the humanities, for possible distribution via film, television or radio.

2. Pilot Grants: Applications to finance the full production of a pilot film or program, in the case of a projected series. Generally, applications for pilot funding follow a successful application for development, but they are not restricted to projects which were developed with Endowment funds. The application may also include a request for funds to further develop scripts and treatments in a series.

3. Production Grants: Applications to finance the full production of a single film or program, or an entire series. Although the Endowment will accept applications for total funding of the production of a project, it does encourage applicants to seek matching funds from other sources in support of the project. Further information appears later under the heading, Gifts and Matching.

4. Acquisition Grants: Applications for a limited number of grants in support of the acquisition of existing programs or films which are clearly designed to advance an understanding of knowledge drawn from the humanities. Such programs should have the kind of critical and popular appeal exemplified by the NEH supported presentation of the BBC produced "War and Peace."

5. Planning Grants: In addition to the normal grant activities listed above, the Media Program has made a limited number of grants which test the relationship between humanistic scholars and media professionals in the development of long-range public uses of the resources of the humanities.

From selected public broadcast organizations across the country, and at related non-profit organizations, the Endowment invites applications to create on-going groups of humanistic scholars and production personnel who can develop humanities programs in new formats, and who can find ways in which humanists and the best available production talent (both commercial and public broadcast) can cooperate to develop high-quality humanities programs.

On a selected and experimental basis also, the Media Program invites applications from production and cable television organizations which seek new ways to provide access to the humanities by the adult public, via cable television.

Criteria for Grant Awards

All applications to the Media Program will be evaluated in terms of the following:

1. Does the proposed project offer a significant contribution to the general public's use and understanding of knowledge drawn from the humanities?

2. Is the subject perceptively approached, and does it reflect the thoughtful use of resources from the humanities?

3. Does the project command the resources of craftsmen and production personnel highly qualified in the relevant medium?

4. Is there clear evidence of effective cooperation between experts in the humanities and in the media?

5. Is the format clearly thought out, imaginative, and suitable for conveying the subject matter?

6. Will the method of presentation be attractive to a general adult audience?

7. Is the cost realistic in relationship to the significance of the project and does the budget reflect the experience of the principal personnel?

8. Is the budget clearly drawn and realistically considerate of potential development or production problems?

Projects Not Eligible for Support

Because the Endowment is charged with developing the humanities as sources of insight into contemporary human problems, it is sometimes thought to be concerned with "social action." In the very immediate sense, it is not. Social activists and humanists, such as jurists and philosophers, may investigate the same existing situation, but they do so with different motives: the humanists seek to understand; social activists to change. Endowment supported projects, therefore, are directed at comprehension rather than change; at objective research and reflection rather than advocacy.

The National Endowment for the Humanities does not offer support for creative, original work in the arts - such as musical composition, painting, the writing of poetry or fiction -- or for performance or training in the arts. However, certain studies of the arts are eligible for Endowment support, such as historical and theoretical studies and criticism in the arts. Projects dealing with appreciation of the arts may be suitable for support, but a severe limitation of funds available in this area dictates such projects must clearly relate art appreciation to other fields of the humanities, rather than to fields of the creative and performing arts. Thus a project involving the use of the arts to illuminate and direct attention to historical or contemporary issues, or a project designed to develop a broader perspective of a culture by examining the values reflected in its arts might qualify for support, while a project focusing on the arts as such, in one or another historical period, could not.

(Inquiries about Federal support for professional creative and performing artists should be addressed to either the state arts council in the appropriate state or the National Endowment for the Arts, Washington, D. C.)

The Media Program does not support proposals whose emphasis is archival collection or collation, or individual requests for travel to professional meetings. Neither does it support basic research proposals, individual fellowships and stipends, educational planning, development and production for institutions of learning, or projects which entail credit for participants.

The Media Program does not support proposals where primary impact is geared to a state or local audience. Neither does it support projects designed to reach specifically youth or children, or which place heavy emphasis upon youth or children to reach adults.

The Media Program does not support proposals which include the acquisition of permanept facilities or equipment or for any training elements, such as those related to increasing knowledge of or skill in film, radio and television production.

Who Can Apply

Applications to the Media Program will be accepted from any non-profit organization or institution capable of involving competent scholars in the humanities and fully experienced production personnel in a project aimed at a general adult public audience. Applications from unincorporated groups with the same qualifications and capabilities will also be accepted. The Endowment sees this as a broadened opportunity for individuals and groups from the commercial broadcast and filmmaking sector to apply their expertise and experience to the development of high quality productions in the humanities. These groups must designate a fiscal agent who will meet Federal requirements and be responsible for monitoring and reporting the expenditure of Federal funds.

Application Review Process

As with all Endowment programs, applications submitted to the Media Program undergo a thorough review process prior to Endowment action. Applications are submitted for review and evaluation by independent scholars whose expertise is in the content area proposed, and by leading practitioners in the relevant medium. They are then submitted for both substantive and competitive review by a panel comprising scholars, with broad knowledge about the humanities in general, and distinguished filmmakers and broadcasters. Finally, the application and the reviewers' and panel's recommendations are considered by the National Council on the Humanities, a group of 26 distinguished private citizens who are charged by law with reviewing applications and recommending what final action should be taken by the Chairman of the Endowment.

Cost-Sharing and Matching Funds

Financial participation by organizations, institutions, groups and individuals is encouraged by the Endowment. Such participation may take one of two forms, and may be subject to negotiation.

Cost-Sharing: The Endowment may require a more than nominal contribution from applicants to the costs of any specific project funded through the Media Program. The cost-sharing requirement may be satisfied by donation of staff time, facilities, secretarial assistance or other services, or other budget items such as indirect costs.

Gifts and Matching: A special provision of the law creating the Endowment enables it to accept gifts of money in support of a particular humanities project which has been approved for funding by the Endowment. The Endowment then may match this gift with Federal funds in further support of the project. Although an applicant may seek Endowment support for a project's entire cost, the Endowment does encourage applications for these "gifts and matching" grants, wherever possible, in order to provide for funding of significant projects to the fullest measure and to provide the greatest opportunity for private support and interest in the humanities. It might be mentioned that to be eligible for Federal matching funds, a gift must be made directly to the Endowment and only by individuals or organizations neither connected with the project nor current or pending recipients of Endowment grants.

MEDIA PROGRAM - 1975

As the sole national agency charged with supporting broad public appreciation of this nation's history, traditions and culture, and in view of the high cost of quality programming in the media, the Endowment views the Media program as a major agency priority: it is intent not only upon expanding its ability to fund projects, but also upon making these programs available to substantial portions of the population who have not heretofore had access to the use of media, such as the handicapped and the large Spanish-speaking population throughout the nation.

Past Endowment-supported grants have tapped humanities resources in such productions as "To Be Young, Gifted and Black," the "Humanities Film Forum," "The Wright Brothers," and "War and Peace." The educational and popular success of these film programs--the "Humanities Film Forum" alone attracted one of the largest audiences in public television history and its successor "The Japanese Film: Insights to a Culture" is going to be broadcast by 225 television stations beginning January 1975--points up the readiness of a vast audience in this country for high quality films in the humanities.

Past Endowment grantees have been drawn primarily from non-profit organizations and institutions, with the bulk coming from public television stations. The Media Program's constituency includes

246 public television outlets operated by 152 licensees, whose potential audience is 76% of the public, or 167 million Americans. Research studies indicate that the average public broadcast viewing audience comprises 30-35 million persons weekly. Its audience includes, too, the 156 public radio stations operated by 140 licensees, with a potential audience of 64% of the population, or 130 million people; listener estimates average 5 million per week. In addition, the Media program has in the past, and anticipates for the future, applications from 40-50 independent film, television, and radio producers.

Past emphasis in the Media program has been upon major productions in the areas of American history and literature (e.g. "The Adams Chronicles"), but through initiatives in FY 1975 and FY 1976 production in film and television will embrace other humanistic areas; already a number of planning and developmental grants have been made, looking to major production grants for programs dealing with aging, death and dying; with rural and urban environments; with Japanese culture and society; and with the concept of freedom and liberty as it relates to our institutions and traditons.

In FY 1974, the Media program made twenty-six grants; the total cost of the 81 hours of programs to be produced through these grants was $7,435,000, at an average of $92,000 per program hour (combining outright grant and gifts and matching funds); this cost compares favorably with the current cost of commercial network production, which is now averaging more than $250,000 per program hour.

The expansion of film and television programs centered in the humanities and designed for general audiences currently being supported in FY 1975 embraces four distinct approaches: a) support for development and production of programs in the areas of history, biography and culture, literature, and classical drama; b) development of a variety of concrete projects which would provide continuity for the research, development and eventual production of programs central to the humanities; c) acquisition of television broadcast rights for existing productions of humanistic import; and d) co-production with other funding sources on projects of mutual humanistic interest involving cooperation among scholars, writers, producers and acting talent.

Among those major projects that the FY 1975 program is supporting are the following:

1. Production Grants: A biographical series on the Founding Fathers; a major documentary focusing on the diverse aspects of "The American Experience"; the completion of 10 productions of dramatizations of short stories; two 2-hour productions of classic plays; and continued support of on-going production work at specific public broadcast stations to pilot and develop innovative film and television programming in the humanities.

2. Acquisition and Co-production: One or more series consisting of approximately 21 hours of such programs as "War and Peace," and dramatic adaptations, with primary distribution over the public

broadcast network; acquisition of a series dealing with the historical roots of the United States; and support for cooperative ventures by an American public broadcast station and a British broadcast organization for two 1-hour specials dealing with the American Revolution.

Mere showing of such films on television, however, does not fully meet the Endowment's purposes. Indeed, the very power of excellent film to convey strong impressions requires that analysis of the film's content and approach be furnished by competent scholars. Accordingly, each presentation will include careful introductions to establish a general context; expert and lively discussions by scholars and critics will also follow the programs. Printed material to accompany the programs as viewer and teacher guides will be made available.

3. Radio:

In continuation of its efforts to make the humanities available to the broad public, the Endowment has begun to make a small number of grants for radio projects in the humanities. Among those projects that the FY 1975 program is supporting are a series exploring changing values in the role of the community in our society; a series of biographical dramas on the lives of outstanding philosophers; and a number of special programs examining the roots of our legal system and science and human values.

NEH Grants to the American Film Institute

1. American History Film Design Project

NEH grant: PO-219-70-4659.
Grant period: June 1, 1970 - November 1, 1971.
Purpose: Planning of films on the American Revolutionary period.
Funding (all outright funds):

FY 1970:	$80,000
FY 1971:	25,000
Total	105,000

2. Film Preservation and Film Documentation Project

NEH grant: RO-6777-72-501.
Grant period: January 1, 1972 - June 30, 1975.
Purpose: To aid the preparation of the *American Film Institute Catalogue*.
Funding:

Fiscal	Federal Funds				
Year	Outright	Matching	Total	Gifts	Total
1972	$ 99,712	--	$ 99,712	--	$ 99,712
1973	202,409	$80,000	282,409	$80,000	362,409
1974	--	20,000	20,000	20,000	40,000
1975 (to date)	33,660	1/	33,660	1/	33,660
Total	335,781	100,000	435,781	100,000	535,781

1/ The Endowment has offered to match up to $99,712 in new gifts received by March 31, 1975. If this offer is met in full, the combined gifts and matching funds would make $199,424 in additional funds available to AFI for the cataloging project. As of December 9, 1974, no gifts had been received by the Endowment.

TOTAL NEH FUNDS AWARDED TO AFI, FY 1970-75

Outright	$440,781
Matching	100,000
Total Federal	540,781
Gifts	100,000
Total	640,781

NEH-OPA
12/10/1974

NEH Media Program Grants

GRANT NUMBER	INSTITUTION	TITLE	AMOUNT
1974			
PN-20741-74-324	KQED, Inc.	Japanese Film	448,427
PN-20176-74-329	KEDT-TV	Latin America Music Her.	23,790
PN-10804-74-415	NY Bicentennial Com.	Winter Soldier	34,958
PN-10927-74-350	Hawaii Foundation for Hist. and Humanities	Film Biography of Father Damien	9,785
PN-10780-74-553	New Hampshire Network	Prelude to Revolution	4,994
PN-20178-74-346	Media Study, Inc.	An American Portrait	39,476
PN-20726-74-446	Internat'l Film Seminars	American Art and Artists	15,000
PN-9840-73-432	WGBH Educational Found.	Supplemental G&M for 2nd broadcast of "War and Peace"	100,000
PN-20910-74-543	Philadelphia '76, Inc.	America 1774	12,000
PN-20928-74-500	WNYC-TV, Municipal Broadcasting System	The Hero in America	54,679
PN-20913-74-546	Mississippi Authority for ETV	Faulkner: The Man and the Artist"	15,000
PN-20912-74-439	Boston University	The Constant Revolution	61,729
PN-20933-74-464	Greater Boston Women's Center, Task Force, Bicentennial	Women in American History	55,000
PN-10595-74-38	Educational Broadcasting Corporation	Liberty(R&D)	28,000
PN-21634-75-31	Children's Television Workshop	American History Series	30,000
PN-22265-75-136	American Academy of Arts and Sciences	Consultants for "Liberty" project	39,360
PN-20902-74-501	Educ. Brdcsting Corp.	Liberty(pilot prod.)	252,000

GRANT NUMBER	INSTITUTION	TITLE	AMOUNT
1973			
PN-7658-73-133	American Crafts Council	Shaker Film Project	33,000
PN-8287-73-158	KCET-TV	Humanities Film Series	603,942
PN-7936-73-178	Educ. Brdcsting Corp.	Second Phase of The Adams Chronicles	250,000
PN-8180-73-7	WGBH Educational Found.	Research for Roland Freeman Film	620
PN-7585-73-103	WGBH Educational Found.	The Archeology of the North American Indian	76,000
PN-10395-73-433	WQED, Metro. Pittsburgh Pub. Broadcasting	Production Center for TV in the Humanities	10,000
PN-8766-73-243	Cinema Liberte, Inc.	The Newburg Conspiracy	9,625
PN-8473-73-241	WMHT-TV	Traditional Craftsmen	15,000
PN-8578-73-269	Center for Understanding Media	Anthology: American Short Story on Film	92,286
PN-10520-74-8	Univ. of Illinois	Visual Anthropology Conf.	8,183
A30-34-22	Internat'l Film Sem.	The Art of the Potter	12,500
PN-9909-74-64	WQED, in assn. with Carnegie-Mellon Univ.	George Washington	34,000
PN-9917-74-280	US Capitol Hist. Soc.	Hist. of Washington	(G&M)150,000
PN-10007-74-41	KPBS, TV, California State Univ.	Through All Time: The Search for Community	52,000
PN-9945-74-165	Nat'l Com. Foundation	A Storm of Strangers	242,000
PN-10146-74-212	Southern Methodist Univ.	The Great River: The Rio Grande in No. Amer. Hist.	10,000
PN-10595-74-38	Educ. Broad. Corp.	Humanistic Scholarship in Philosophy and Jurisprudence	28,000
PN-9840-73-432	WGBH Educ. Found.	War and Peace	275,000
PN-9962 74 203	Educ. Broad. Corp.	The Adams Chronicles (1,000,000 outright, 3,000,000 G&M)	4,000,000
PN-10354-74-200	WGBH Educ. Found.	Classic Theater-The Humanities in Drama and Classic Theater Preview	780,000
PN-9842-74-87	WGBH Educ. Found.	Death and Life	265,065

GRANT NUMBER	INSTITUTION	TITLE	AMOUNT
PN-10727-74-231	Amer. Enterprise Inst. and Nat'l Pub. Affairs Center for TV	Bicentennial Lecture Series	225,000
PN-10725-74-230	Center for Understanding Media	Anthology: The American Short Story on Film	250,000
1972			
PN-8149-72-399	KCET-TV	Humanities Film Series	10,000
PN-6738-72-240	Univ. of Connecticut	Italian Renaissance	33,000
PO-6351-72-71	Cooper Union for the Adv. of Science and Art	American Museums Project	20,000
PO-6049-72-60	Educ. Broadcasting Corp.	R&D project for 26 public programs based on the America's Adams Family	30,375
PN-7057-72-229	Harvard University	Creation	72,967
PO-5945-72-109	Maryland Center for Pub. Brdcsting.	Dialogue of the Western World	25,000
PN-6588-72-277	Univ. of Michigan	Waging War	21,828
PO-6114-72-107	Nat'l Educ. TV	Biography II Series	300,000
PN-7148-72-214	Nat'l Gallery of Art	Pioneers of Mod. Painting	50,000
PN-6770-72-448	San Diego State Col. Found.	Man In Urban Dynamics	127,696
PO-5913-72-61	Univ. of So. Dakota	Manifold Harmony: A film treatment of Indian and Non-Indian Intercommunication	11,800
PN-7047-72-287	St. Louis Educ. TV Com.	Capt. Lewis and the Wilderness	17,723
PN-6507-72-244	Va. Polytechnic Inst. & State Univ.	That New Breed	15,000

GRANT NUMBER	INSTITUTION	TITLE	AMOUNT
1971			
PO-5237-71-298	Columbia Univ	Filmed History Project	79,000
PO-5190-71-107	Educ Brdcsting Corp/ NET	The Wright Brothers	100,000
PO-4708-71-36	KLRN-TV	Pilgrims to the Past	9,901
PO-4670-71-30	Nat'l Gallery of Art	Acquisition for distribution of "Civilization"	181,056
PO-5048-71-108	WGBH Educ. Foundation	Eye to Eye	60,000
PO-33-70-3563	Nat'l Council for the Social Studies	Heritage of the Amer. Rev.	63,507
PO-4577-71-37	Nat'l Mexican Amer. Anti Defamation Com.	Chicano Hist. of the Americas	20,000
PO-4634-71-35	Western Kentucky Univ.	Kentucky Heritage	34,969
1970			
PO-219-70-4659	American Film Inst.	American Hist. Film Design Project	105,000
PO-178-70-4242	KQED, Bay Area ETA	Multi-media Presentations In American History	30,000
PO-103-70-3958	Univ. of Calif., Berkeley	Voulkos, A Film Portrait- A Sculptor at Work	37,077
PO-115-70-4151	Educ. Brdcsting Corp.	The Menominee	90,000
PO-220-70-4196	Educ. Brdcsting Corp.	Jurisprudence Project	60,000
PO-57-70-4251	Texas State Hist. Assn.	Timepiece: A Recollection of Rural Faces	5,956
PO-193-70-4190	Univ. of New Mexico	The Relevance of DH Lawrence, Today	15,600
PO-131-70-4189	Ohio State Univ. Research Foundation	An Artist/Teachers Program of Theatrical Enrichment	17,091

GRANT NUMBER	INSTITUTION	TITLE	AMOUNT
1969			
H-69-0-174	Univ. of Alaska	Doc. Film on Blackfeet Ind.	10,000
H-69-0-15	KQED, Bay Area ETA	Doc. Film on modern social institutions	86,730
H-69-0-152	KPEC-TV	Human Concerns Expressed Through the Arts	57,000
H-69-0-5	Educ. Brdcsting Corp.	The Critics	195,000
H-69-0-172	Nat'l Educ. TV	The Cherokee: Trail of Tears	87,000
H-69-0-175	Twin City Area ETV Corp.	The Judgments of Man	30,000
H-69-0-74	Texas State Hist. Assn.	Doc. Photograph Project	16,570
1968			
H-68-0-44	Augustana College	TV in Frontier Soc. Change	20,000
H-68-0-141	Metro. Pittsburgh Educ. TV	Black Man's Search for Self Through Arts	15,000
H-68-0-97	Nat'l Educ. TV and Radio Center	CTW curriculum seminar	10,000
1967			
H-67-0-16	WGBH Educ. Found.	Model Instructional TV Programs in humanities	100,000

Senator **Pell.** Was there not another grant?

Dr. **Berman.** A gifts and matching offer is still outstanding, which has not been met.

Incidentally, Senator, there have been a number of previous grants which I will be happy to enter into the record from 1970 to 1975, of a total of over $500,000, but for just two projects approved through the regular competitive application review process.

Senator **Pell.** Does it concern you about the spinoff? What is your view with regard to the creation of separate agencies to handle this work?

Dr. **Berman.** Well, sir, we leave that to the deliberations of Congress, with the assumption that the responsibilities of the National Endowment for the Humanities will be recognized and be safeguarded.

We have a large program which is greatly detailed in the material submitted for the record; but necessarily the two things, I think I have to be very much complimentary about are humanistic scholarship and education via film.

Senator **Pell.** Without pressing further on this, I adduce that your position here is one of no position, basically.

Dr. **Berman.** I think it might best be stated that it wouldn't be appropriate for us to argue for or against setting AFI up as an independent agency.

Senator **Pell.** We will not press you any further.

Now, Miss Hanks, turning for the moment to the panel, and the question of the media panel, and its control of the AFI programs. Do you accord the AFI, in view of its remarkable record of success, really the largest one of your various children within the group of the NEA, do you accord them a greater independence in procedures than you would to the normal operations under your different panels; or do they have to conform to the same procedures?

Miss **Hanks.** It is difficult to answer that because we are in a transition stage. Before this year the American Film Institute was handled separately from the other media programs. We received some criticism on that because the special committee of the council that reviewed the American Film Institute focused solely on the financial questions and did not have film people. On the other hand, there were film people on the council. On a strong recommendation of the National Council of Arts, we asked the public media panel to look at the AFI budget and make their recommendations. That is why the panel spent a day at Greystone, and it was a very helpful conversation. The American Institute's chief executives came and made available time of students and faculty to work and discuss with the panel.

Their budget will be reviewed by professionals before council review. We have to do that with all of our applications before they go to council in February.

Now, if there is no question, it will be treated separately by the media panel itself. It is a different organization and it is our single largest grantee.

Incidentally, on that point, I wish to enter into the record that the public media program this year funded some 130 organizations and projects. And, furthermore, I think I should mention to you, how great the pressure is. We have over $50 million worth of applications in media alone every year. So we have heavy pressure from around the country which no one, including the American Film Institute, wants us to disregard. So it is an evolution time for us and I think it is a very good one. I think Mr. Stevens, and he told me himself, would be very happy to put on the record his own pleasure at the meeting with the public media panel. When was it, George, last week?

Mr. GEORGE STEVENS. December 2.

Miss HANKS. December 2.

Senator PELL. I appreciate what you are saying. My own thought would be that the AFI should be given, in view of the integrity it has developed, certain independence, somewhat similar to the procedures of the past.

I realize this is a transition. I hope the transition will go back the way it was.

Miss HANKS. Senator, I think it will go back to the way it was if this way does not work. It would appear from every conversation we have had in the last month this is the way it is going to work.

Senator PELL. Let me ask both Mr. Stevens, from the viewpoint of the present? For the time being, do you like the new procedure with the direct supervision of the panel or the older procedure, either one of you?

Miss HANKS. It is not supervision, sir. It is a preliminary review before going to our council, under your legislation, if I might say, and we stick to this very strongly. We have no authority to control, direct, supervise the internal actions of any private institution, and we abide by this very closely. It is a review process.

Senator PELL. Let me get the reaction from the AFI, Mr. George Stevens.

Mr. GEORGE STEVENS. I think there is a potential conflict. It is too early to know whether it will realize itself. The public media panel has a fixed amount of money. What they do not give to AFI, they can keep and spend themselves directly on projects.

When we spoke with the public media panel they were extremely cordial and interested in what we were doing, although each person said, "We don't think we are going to have any more money." So, from that standpoint, we find it as a potential conflict.

There are among us, and particularly some of the people who met with the public media panel last week, a question of the balance of the public media panel in terms of the variety of people on it, or lack of variety.

As I say, we are willing to work that way and only mildly skeptical. I think with Miss Hanks' strong support it will work very well.

Mr. HESTON. I would like to speak to that too, Senator. I am convinced of the concern and depth of Miss Hanks' concern for the American Film Institute. I am not certain, in answer to her direct question, that the current method of, in effect, putting the affairs of the American Film Institute insofar as they are discussed by the Council, under the public media panel.

The public media panel can reasonably view, as you pointed out, moneys assigned to film in the Endowment go to the public media panel. You said perhaps more money should go to the American Film Institute to fill the ongoing need, the need for more funds, that everyone seems to agree are inherent.

Now, the public media panel would understandably be reluctant to grant an increase in funds to the American Film Institute, or even to see them prosper when they could view that prospering as occurring at the expense of projects they hold dear, and in many cases projects that individuals on the panel are directly concerned with.

When I was on the Council, and there were several councilors from film, it usually was appropriate. I took it as my own method of fulfilling an enormous responsibility in making decisions on grants in various arts, some of which in disciplines with which I was not familiar, that those councilors who were professionals in the given art tended to speak the most. Isaac Stern, for example, was extremely eloquent in the cause of music.

Miss HANKS. In every cause.

Mr. HESTON. Quite true. His record is most distinguished. I must confess indeed what I have expressed to Nancy, a distress that in the last few years the affairs of the American Film Institute have been in their overview from the Endowment have been largely carried on by people who are not film professionals. The watchdog committee that was set up, and I do not mean that in a derogatory sense, the committee that was set up for the AFI, being indeed largely a physical committee, consisted not only not of film professionals, but people who were not professional artists at all. Now, I understand the reason behind this. Nancy explained it to me at the time, but I merely would like to state that it gives me some concern, and I question whether people who are not film professionals can effectively speak for the American Film Institute in the Council.

Miss HANKS. That was my point, if I might, Senator.

Senator PELL. Please.

Miss HANKS. To Mr. Heston, that system did not work. The American Film Institute did not like it and the National Council on the Arts did not like it. And since Mr. Heston is not presently on the Council, may I mention certain changes we have made in terms of our own operation?

We do have many more panels. They are review panels and the Council members, especially those in a particular field, attend many of the panel meetings. In other words, there are different dimensions, I would assume.

We also have open meetings in terms of policy discussion in every panel. So anyone interested in film can go to the public session and talk with them about it.

Second, of course, we have brilliant representatives of film now on the Council: Robert Wise, Rosalind Russell, Clint Eastwood are all located on the west coast and are very familiar with the Film Institute. They could certainly participate in the public media panel and in the deliberations of the Council. So it is a different way of operating. I cannot assure you, Senator that it is going to work, but we have got good will on both sides. I do not want the industry broken off from the educators and independent film makers. I will give you a 95-percent prediction that it is going to work.

Mr. STRAIGHT. We should add one statement, Senator, in response to Mr. Heston.

Senator PELL. Please.

Mr. STRAIGHT. It is that the Panel operates on the same procedure as the Council, and that any panel member leaves the room at the moment when any institution in which he or she has any personal stake comes up for review. So there is no self-interest operating in the panel, or a panel member getting something for himself by cutting back funds for other projects.

In fact, the panel book for the December meeting is 1,500 pages of applications and the 15 panel members could not be participants in all 1,500 enterprises.

Senator PELL. In other words, no member of the AFI board of trustees would be a member of the media panel?

Mr. STRAIGHT. They could be a member but they would not vote on the AFI application.

Senator PELL. Could they discuss?

Mr. STRAIGHT. Yes, sir.

Senator PELL. I think it would be rather important speaking to the AFI, for you to try and make sure that on their board of trustees there is a member of the media panel so they can be fully familiar with what you are doing and explain it to the panel.

Mr. STRAIGHT. There is, in fact, some overlap in addition to that.

Senator PELL. Out of curiosity I will ask Mr. Stevens, how many members of your board of trustees are on the media panel?

Mr. GEORGE STEVENS. Recently one member of our board was appointed to it. It happens that it was one member of our board who had misgivings about this legislation.

Miss HANKS. Is that true?

Mr. STRAIGHT. Yes.

Miss HANKS. Is that not wild.

Senator PELL. In any case, I want to thank Miss Hanks, Dr. Berman and Mr. Stevens and their associates, all of you for being here today. Mr. Heston had a long trip. I have already said how much I admire the work of George Stevens and Nancy Hanks. The operation of the Endowment is fraught with dangers and shoals and perilous waters, and she its doing very well. Miss Hanks knows that I have certain views about the arts which I have openly expressed. I think she is doing a wonderful, wonderful job and I congratulate her on it. I hope that with good will and with generosity on both sides (if this bill does not get through) that a warm, good relationship can be developed between the AFI and the Endowment. This is important because long after you have left Miss Hanks, and you have left Mr. Stevens, there will be other people coming along, perhaps not as competent as each of you, and we want to continue to keep the structure good for the arts, and good for film, particularly as it is our foremost pride in American art. I do not want to see a situation of splitting up of support for Federal programs cultural endeavors which arguments of this sort do cause in the Congress.

I would thank you and hope you would stay around because there is one more panel still to come, the panel in opposition to the American Film Institute, Miss Camille Cook, Mr. Theodore Perry and Mr. Ed Lynch. And I must confess there are quite a few more, but we have to limit the number arbitrarily and choose three people.

Roger Stevens I think has something.

Mr. ROGER STEVENS. One thing, Senator, I thought the meeting we had the other day—I am still unable to understand why a certain amount—you recall we started with the Art Council and we set a certain definite amount which has gone up each year. The only thing I do not understand is why there cannot be——

Senator PELL. Frankly, if the bill does not go through and there is not an amicable settlement, we may have to arbitrarily legislate in a line item setaside which would cause Miss Hanks tremendous concern. I do not think that is the real answer. I think the real answer is a mutual agreement.

Did you want to respond?

Miss HANKS. As you know, I am in total disagreement with Roger Stevens whom I admire in every other respect but that one thing. And I want to thank you, sir, very much for your time. Please stay interested in us.

[The prepared statement of Miss Hanks and Dr. Berman follow:]

Statement

by

NANCY HANKS

Chairman, National Endowment for the Arts
Chairman, National Council on the Arts

on

legislation relating to

The American Film Institute

before the

Senate Special Subcommittee

on the Arts and the Humanities

December 11, 1974

The National Endowment for the Arts, as members of this Special Subcomittee know, operates within the framework of the National Foundation on the Arts and the Humanities Act of 1965.

The Act encompasses all of the arts, encouraging each art form to develop in relationship with others, and ensuring that the Endowment's programs in support of each art form will be conceived and carried out in the interest of the arts as a whole and the publics they serve.

The soundness of this basic approach has been demonstrated time and again in the course of the past nine years. In my view, and in the view of the National Council on the A ts, it is the key to our success.

Among the art forms listed in the Act are motion pictures, television, radio, tape and sound recording. The Endowment is charged, under the terms of the Act, with advancing these art forms in a variety of ways.

In 1966, the Endowment began a program of grants to invididuals and organizations for film, television and radio projects. As part of this program, and following a feasibility study, the Endowment participated in 1967 with the Ford Foundation and member companies of the Motion Picture Association of America in the creation of the American Film Institute.

The activities and the funding of the American Film Institute have been matters of continuing interest to this Subcommittee, to the Select Subcommittee on Education of the House Committee on Education and Labor. The legislation presently being discussed seeks to give independent, legislative status to the American Film Institute. I have, as you know, testified on the bill in its earlier form, before the Select Subcommittee on Education. My intention today, in my effort to be responsive to your wishes, is to limit my prepared statement to a summary of the programs which the Endowment is currently funding, and which it proposes to continue to fund, in support of the arts of film, of television, video and of radio, and to distinguish between these programs and the activities which the American Institute now carries out, and proposes to continue, under the legislation now before your Subcommittee.

In interpreting its legislative responsibilities, the National Council on the Arts has recommended three basic goals for the Endowments' programs:

AVAILABILITY OF THE ARTS: To promote broad dissemination of cultural resources of the highest quality across the country.

CULTURAL RESOURCES DEVELOPMENT: To assist our major cultural institutions to improve artistic and administrative standards,and to provide greater public service.

ADVANCEMENT OF OUR CULTURAL LEGACY: To support activity among our most gifted artists, encourage the preservation of our cultural heritage, and advance the quality of life or our nation.

The Endowment's Public Media Program can best be summarized in terms of these three broad objectives.

AVAILABILITY OF THE ARTS

A. Programming in the Arts

Film, television, video and radio are an important focus for the Endowment, not only as art forms in themselves, but also as communicators of the arts to all our citizens. Touring of art groups is an integral part of the Endowment's programming to make the arts more accessible to more people. Yet, despite touring, there are millions of Americans who might never be reached by live performances. Therefore, in addition to programs of creative development, the Public Media Program works cooperatively with the other Endowment programs to make the arts more accessible.

Examples of projects that have received matching grant support in the past include BOLERO, a 30 minute film about the Los Angeles Philharmonic Orchestra which won an Academy Award; AMERICAN BALLET THEATRE: A CLOSEUP IN TIME, a 90 minute special featuring ABT in performance; YOUNG FILMMAKERS FESTIVAL, a 60 minute compilation of award-winning animated and live-action films by children; VIDEO: THE NEW WAVE, a 60 minute program surveying the work of artists working with video; and ALVIN AILEY: MEMORIES AND VISIONS, a 60 minute presentation of highlights from the repertory of the Ailey Company.

All of the productions listed above have been broadcast in prime time over the Public Television network.

Examples of projects presently in various stages of development follow:

-- There are films to be made by or under the aegis of state and regional arts agencies, each highlighting the special cultural heritage, activities and achievements of a particular state or region. Showing of these films on local television will be encouraged, and state arts agencies plan to put them to many other uses as well. In addition, the footage may be used in part in making a major national film on the arts in America.

-- A ten-program series on the independent film is being assembled, produced, and distributed nationally for cable television by the Cable Arts Foundation.

-- A major American Television Drama (KCET-TV) series that will be broadcast on the public television network is jointly funded with the Ford Foundation and the Corporation for Public Broadcasting. A major series for Public Television on American dance is projected.

-- A major film, or films, for broadcast on national television, that will provide a panoramic picture of the arts in America today. This will include footage from a variety of existing films; the state arts agency films (described above); the films on American song and dance (discussed below); new footage covering "City Spirit" projects as they take shape, and other new material filmed on location in all parts of the country.

-- A 90 minute film on American song for television. A major television film in the field of dance is also being planned, complementary to the "Song" film.

B. Endowment/Corporation for Public Broadcasting Joint Program

This cooperative program (CPB matches Arts Endowment funds) serves the objectives of both organizations by fostering the arts on public broadcasting through symposia, experimental art workshops, and arts programming. Grants are recommended jointly by representatives of the Endowment's Public Media Panel and of CPB. The emphasis is in the area of workshops, seminars, and filmmaker-in-residence programs designed to encourage a fuller utilization of the nation's artistic resources (by public broacasting). In addition, actual arts programming is supported and widely disseminated via public television.

C. American Film Series for Television

Although both commercial and public television programming testifies to the large audience for feature films, neither has initiated a major tribute to the American feature film as an art form.

Through partnership with private funding sources, a matching grant was awarded to KVIE-TV in Sacramento for a series called The Immigrants which will present the films of American directors who immigrated from other countries. Nine programs will include complete feature film classics, most never seen before on TV, made in America by directors such as Fritz Lang, F.W. Murnau, Victor Seastrom, Ernst Lubitsch, and Billy Wilder. Similar projects are planned. In addition to broadcast over the public television network, there will be educational distribution with supporting study materials.

D. Short Film Showcasing

In terms of availability, the short film is one of our most neglected art forms. Theatrical distribution of shorts is virtually non-existent which means that the majority of American audiences never have an opportunity to see a unique and important aspect of cinema.

With the cooperation of theatre owners and distributors, the Endowment is encouraging the exhibition of a limited number of outstanding short films by independent filmmakers in theatres throughout the country. The Endowment is contributing print costs, including blowups from 16mm to 35mm, and fellowships to the filmmakers who are included in the program.

Films for the first year of this project have been selected. The National Association of Theatre Owners is cooperating and the films will be distributed by Twentieth Century Fox, United Artists, and Warner Brothers as shorts accompanying first-run feature films.

E. Other Endowment Film, Television and Radio Pr cts

Almost all programs of the Endowment have fil nd television projects as integral to their programmi Examples include many films on Artists-in-Schools, Expansic ts touring, "Stations" (the film on preservation of r oad stations), design improvement films. There are ot films for television like the one designed to show how c erative effort among many interest groups and individuals can make the arts an integral part of the life of a community. This film will be made available in calendar year 1975 to state and local agencies, Bicentennial Commissions, cultural organizations, and a variety of community groups. Television broadcast will be encouraged. The film will be professionally produced under contract.

CULTURAL RESOURCES DEVELOPMENT

B. Regional Media Organizations

This program aims at encouraging the widest possible access to and participation in the art of film/radio/video throughout the country. The Endowment currently supports programs in about 25 of these regional centers; it is anticipated that there will be many more eligible for support in the next several years. They are organized independently or as part of a museum or university to meet the tremendous demand for programs which 1) build new audiences through regional cinema showcases and video exhibition centers; 2) provide centrally-located media resources centers for research and study of the moving image; 3) provide information to encourage the development of creative film programming.

ADVANCEMENT OF OUR CULTURAL LEGACY

The Endowment has supported many programs in this category including programs carried out under contract by the American Film Institute.

A. Film Preservation

The only kind of film in use prior to 1951 was nitrate, a highly flammable, unstable substance. Transfer to acetate or other permanent stock is essential to preserve America's rich film heritage.

Annual federal funding in the film preservation area, not including administrative costs, is approximately $245,000 appropriated directly to the Library of Congress and an additional $230,000 in Endowment contract funds to the AFI for subgrants to the Museum of Modern Art, George Eastman House and the Library of Congress. An additional $70,000 in contract funds is provided for the AFI's own acquisition and preservation of films.

B. Preservation of Other Art Forms

The Endowment is funding programs utilizing films, video and radio for documenting purposes -- i.e. in dance, music, folk arts. The Public Media staff and panel advise on these proposals, which are handled by offices in the appropriate disciplines.

C. Fellowships

1. Independent Filmmaker Fellowships

At present, there are very few sources of funding for independent filmmakers. $200,000 has gone to AFI (contract) in Fiscal Years 1973, 1974, and 1975 for independent filmmaker grants. Previously, in Fiscal Year 1972, the AFI made 10 grants totalling $60,000. With Endowment support in Fiscal Year 1973, 28 grants were awarded at a maximum level of $10,000. Approximately the same number were made in 1974 and are projected for 1975.

2. CATV Fellowships

Although cable television has the ability to offer diverse programming suited to the interest of individual communities, little has been done to encourage talented young film and media professionals to develop the medium to its fullest potential. A program placing young filmmakers in residence at CATV stations has been helpful to young graduates seeking practical experience in the field and can be considered an extension of their training.

This program is administered by New York University. To date, nine filmmakers have been selected and matched with 9 CATV stations around the country. The participating stations are located in: Bloomington, Indiana, Buffalo, New York; Concord, New Hampshire; Dubuque, Iowa; Fort Lee, New Jersey, Johnson City, Tennesee; Madison, Wisconsin; Stockton, California; and Monona, Wisconsin.

3. Post Graduate Fellowships

The Endowment, in a pilot program with six universities, is giving selected students the opportunity to gain production experience necessary to their professional careers. The program is a three-way partnership between a host university, a local public broadcast station and a filmmaker. The first stage of this program provided grants of $11,100 each to six universities which provide professional training in film and/or television. The fellowships are for a maximum of nine months and include a living stipend of $400 a month as well as overall production budget of $7,500. The universities donate all equipment and supervision needed for the project. The program gives the young filmmaker the experience of bringing together the resources of a university and a local public television station to create a new work for broadcast while working within stipulated time and budget limitations.

4. Other Fellowships

Fellowships are given to filmmakers participating in the short film showcasing program described above. Further, some of the other Endowment fellowship programs directly involve film, television, video or radio -- for example those in visual arts, composition, dance -- and those Endowment offices call on the expertise of the Public Media Panel and staff.

5. Media Studies

This program is designed to improve standards of study of film and video art by offering support to educational institutions to develop information for film and video study, and to sponsor workshops, seminars, and summer institutes designed to bring teachers working in film and video together with professional filmmakers and video artists. In FY 1974, grants assisted more than 20 organizations around the United States in the development of film and video studies.

E. Research and Development/General Programs

The National Council has stressed repeatedly the need for "general program" funds in all areas of Endowment programming. And these funds clearly are critical in a field as complex (both artistically and technically) and as rapidly changing as the media. They permit funding flexibility for projects which do not fall into other categories because of their experimental nature, or because they represent a totally new emerging area. Examples of projects funded to date include partial support of a workshop to experiment with choreographers and television. Other areas include research fellowships and assistance to improve the art of film criticism.

The programs which I have summarized have been developed over the past ten years in response to the demonstrated needs of the constituency and the nation, and with the collaboration and assistance of the National Council on the Arts, the Public Media Panel, and the consultants upon whom the Endowment draws for advice. The programs are not of course an exhaustive list of all of the activities of the Endowment in the public media; nor are they a final list of the activities which the Endowment may undertake from now on. For the Endowment must, if it is to serve the broad purposes set forth in our governing statute, be responsive to opportunities as they relate to all of the arts.

In summary, Endowment programs in public media include support for:

1. The production and dissemination of television programs and films which advance the art of film and the media in general;

2. The production and dissemination of television and radio programs and films which present all the art forms;

3. Independent filmmakers through production projects, fellowships and residencies;

4. Workshops, symposia and seminars designed to further the understanding and use of film, television, video and radio as art forms in themselves as well as communicators of all the arts;

5. Regional organizations serving as exhibition, research and information centers;

6. Research and critical analysis designed to further the study of the media as art forms;

7. Preservation of endangered films of artistic merit as well as the preservation of other art forms on film and tape.

In each of these areas, the National Council on the Arts would anticipate that the Endowment would provide continuing support to individuals and to institutions.

In the light of this summary, and of the provisions of the legislation, the delineation of roles between the National Endowment for the Arts and the American Film Institute should be clear.

The Endowment is predominantly a grant-making agency.

The American Film Institute is predominately operating agency. Recently the AFI characterized itself as ". . . an operating and service-oriented organization. . .". As we understand the legislation, the grant-making role of the Institute is specific and limited.

As I noted in my testimony before the Select Subcommittee of the House, grant-making and operating responsibilities are very different and should not be combined in one agency.

In concluding my prepared statement, Mr. Chairman, I should note my understanding that my views on the division of roles are shared by George Stevens, Jr., the Director of the American Film Institute. In his October 7, 1974 testimony before the Select Subcommittee on Education of the House of Representatives Committee on Education and Labor, Mr. Stevens stated:

> "I think it important to state for the record that the American Film Institute does not seek the grant-making functions which the Endowment presently carries out."

We in turn would note that, in our view, the delineation of roles which we have agreed to offer the basis for a fruitful and collaborative relationship between the Endowment and the American Film Institute.

Let me say for for the record, Mr. Chairman, that I am greatly appreciative of your efforts and the initiatives you have taken to advance in the best possible way the concepts of the American Film Institute as a strong and growing service organization and of the Arts Endowment as a major resource for the encouragement of excellence in film. I believe I have presented in my testimony a good working analysis of how the AFI and the Endowment can cooperate, with each serving specific and beneficial purposes. Within the framework that I have outlined, I feel confident that we can work together without conflicting or duplicative programs.

Please let me also say that I want to remain flexible in my own views as Endowment Chairman as these legislative concepts and goals are further developed. And I want to work in any way that I can with you and with the Congress and with the AFI to ensure the best possible solutions.

Statement of

Dr. Ronald S. Berman

Chairman, National Endowment for the Humanities
Chairman, National Council on the Humanities

before the

Senate Committee on Labor and Public Welfare
Special Subcommittee on the
Arts and the Humanities

concerning the

American Film Institute

December 11, 1974

STATEMENT OF DR. BERMAN

I am pleased to have this opportunity to testify on the film-related activities of the National Endowment for the Humanities and the relationship between this agency and the American Film Institute.

As you know, Mr. Chairman, the mission of the Endowment is to promote and support the humanities and to develop effective means of producing and disseminating humanistic knowledge. Accordingly, while film per se is not our responsibility, we have been engaged with it since the early days of Endowment operation, both as a scholarly field of study (whose popularity is rapidly increasing) and as a resource -- like books, television, radio, newspapers -- for diffusing knowledge about the history and culture of our own and foreign societies. Thus the Endowment supports a variety of film-related work in each of its major program areas:

-- in education: the design of courses focusing on the humanistic elements of film or utilizing film materials to strengthen humanities education;

-- in fellowships: individual studies by humanists of the historical, esthetic, and social aspect of film;

-- in research grants: collaborative efforts to produce archival and other resources which can be used by humanities scholars; and

-- in public programs: the planning, production, and acquisition of films and film programs suitable for informal humanistic education of the general adult public.

Even our Youthgrants program (through which we support humanities projects designed by young people) traditionally supports a sizable number of endeavors involving film research and production.

As the NEH Media Program, unlike the others just mentioned, was established specifically to aid work in film, I believe that I should describe it in a bit more detail.

NEH's Media Program has been in existence now for 7 years and it has been remarkably successful in helping the Endowment to carry out the mandate given to it by the Congress to get the humanities to the broadest possible adult public in this country. A substantial portion of the NEH budget is now committed to this program (this year: $6 million). It represents a substantial investment on the part of the public in films in the humanities. It has been a complex, difficult program to develop and has now reached a level of solid effectiveness.

Our Media Program has both acquired existing film and supported the production of new film specifically designed to be shown on public television across the country. Under the acquisitions program such outstanding films as the BBC production of War and Peace have been made available to the American people.

Next month a series of outstanding films from Japan will premiere on American television with the support of our Media Program. These programs are an elaborate effort to interpret Japanese culture to the American people and will be hosted by former Ambassador Edwin Reischauer.

The major portion of our film efforts, however, relate to the production of new films in the humanities for public television audiences. The Adams Chronicles are now in production and will be available for the bicentennial year. An outstanding new series of films comprising an Anthology of the American Short Story is also in production and promises to be one of the highest quality film series ever available to public television.

Among the many other films now under production is a special on William Faulkner being prepared by the Mississippi Television Authority, a series of films on the concept of liberty being prepared under the guidance of Charles Frankel of Columbia University, and special efforts to deal with the history of immigration in this country.

The results of all of these efforts will be at least 111.5 hours of humanities films made possible by NEH grants on television in 1975. In addition, the capability of our not-for-profit grantees to make films in the humanities for public television will have demonstrated itself to be, in my opinion, equal or superior to the capabilities of the BBC.

I might note that NEH is also making all of the films it supports available with related educational materials to libraries, colleges, universities, museums, and other institutions after they have been shown on public television.

I hope that this brief description of our film program will be useful to you and I would like to submit for the record a more detailed description of the NEH Media Program and a complete listing of media projects supported since 1967.

Turning to our current activities involving the American Film Institute, I can summarize these very quickly as our relationship has been very limited. Except for a grant several years ago (to aid in planning potential film projects on the American Revolutionary War period), our funding to the Institute has been directed solely at partially supporting research for two of the volums in the AFI Catalogue, which will list all films ever shown in the United States. Detailed information about NEH grants for this and the previously mentioned project is presented in an attachment.

I should note in connection with these projects that they were funded by grants (rather than contracts) and on the basis of specific applications reviewed and recommended by the National Council on the Humanities as part of the Endowment's established "competitive review" process. All applications, regardless of their origin, whether new grants or renewals, must undergo this process in order to assure that limited funding available for humanistic work be allocated to those projects which are both the best designed and of the greatest potential value to the nation.

Turning now to H.R. 17021, which, I understand, this committee may soon consider, I have only a few comments to make.

Clearly the American Film Institute as presently conceived, and as basically described in H.R. 17021, is different from NEH. The AFI is engaged in operating specific programs while the Endowment is engaged in grant-making. Substantively, the Institute is concerned with the conservation of film, with the training of film-makers, with providing an archives for American film, and with the documentation of the history of film.

It is clearly not in our authority to train individuals as artists or technicians or to produce or preserve artistic works. However, the preservation and ordering of film resources as historical and social records and the production of films for educational purposes are clearly a part of our responsibility and of great concern to us. We have supported the AFI in its historical documentation work, the Catalogue, in so far as its purpose was to provide a resource for scholars and educators in the humanities; and while this work goes on at AFI, the National Council would obviously not entertain applications for similar work. Therefore, this area does not present a jurisdictional problem. The matter of film production, however, probably deserves particularly close attention by the Congress in order to assure there is no overlap between a new agency, should the Congress decide to authorize one, and the National Foundation on the Arts and the Humanities, whose two Endowments have strong existing programs aiding film production.

I would be pleased to respond to any questions you may have.

Senator PELL. Will you forgive me and I will now go and vote. I will be right back. I do hope that someone from AFI will stay here in case there are questions.

[Recess taken at 12:15 p.m. for rollcall vote in the Senate Chamber.]

Senator PELL. The subcommittee will reconvene and the panel I just mentioned will come forth. If there is somebody else who feels strongly on the subject, feel free to come up too.

I am under some time pressure. We only have about 20 minutes and we will do the best we can in this short period.

I bring you greetings from Senator Javits whom I just saw. He will try to come in if he can, but he is very busy on the floor.

Miss COOK. I have been asked to begin.

STATEMENT OF CAMILLE J. COOK, DIRECTOR, FILM CENTER, ART INSTITUTE OF CHICAGO, ACCOMPANIED BY THEODORE PERRY, PROFESSOR AND CHAIRMAN, DEPARTMENT OF CINEMA STUDIES AT NEW YORK UNIVERSITY, AND ED LYNCH, PRESIDENT, ASSOCIATION OF INDEPENDENT VIDEO FILMMAKERS, INC.

Miss COOK. I am Camille Cook from the Art Institute in Chicago. I have a very short statement and I will supplement it.

In the past 2 months, I have discussed this matter with several of my colleagues, primarily midwestern film centers. I detect a consensus of opinion that the powers and duties of the American Film Institute should be subject to checks—to the same sorts of checks and balances—that our Federal Government is working under.

An annual review of a grant application by the panel of experts on the NEA is a very healthy check, one we support very much. And we feel this specialized film panel is the most qualified body to make this evaluation, rather than one composed of Federal officers and legislators.

There is no question that the AFI should, in conjunction with the Library of Congress, assemble the national film archive. It certainly should be a showcase for film art in the capital. And it should circulate film programs to the regional film centers that wish to repeat the national programing.

I define it very much as the National Museum of Film Art, and subject to the same kinds of guidelines as our own museum. We exhibit and we collect and, in our case, we also have schools, so we teach the negative art.

The American Film Institute does all these things, but the bill also gives them two other powers; that is, to commission or produce works of art in the form of films, and to make grants to artists.

I think those two provisions are the ones I would address myself against most strongly. I feel that those parts of paragraphs 2 and 3 of section 103 of the proposed legislation should be amended to limit the granting powers and producing powers of the AFI.

Now, the supplementary comment is going to begin with a question. Did I hear you, Senator Pell, suggest that one solution to the AFI's problem is to divert some of the total moneys that are assigned to the program away from smaller regional centers due to the national effort of the AFI?

Senator Pell. I will answer your questions after each of you has made your presentation; then I will know how much time we have. I have some questions of my own, too.

Miss Cook. OK, Senator.

Senator Pell. Let us get the formal presentations.

Mr. Lynch. Yes, Senator.

I do not presume to educate you on the bill. I am delighted that you are so familiar with the mechanics of the problem. However, we feel strongly that we are representing a community which is a different and totally separate problem from what has been introduced so far. And I want to take issue with Mr. Heston on it, and I hope he is still here.

Mr. Heston. Yes, sir.

Mr. Lynch. He suggested that perhaps we only explain to represent our constituency, and I think that that is unfair. I think certainly Mr. Heston represents his constituency, and our complaint might be, perhaps too well. But in our case, we feel that we are anxious to have Mr. Heston meet our constituency and we invite him to participate in any of our activities as a filmmaker and as an artist.

We would also like to make another comment about so far in the hearing, which has been quite enlightening, and that is the absence of stable financial support, which is supposedly the reason that we are here.

I would like to introduce another reason that has evolved for the lack of financial stability and a result of the last 7 years which alienated and divided the film community. I do not think that can be the result of lack of funds. Many State art councils have a lack of funds and have a relatively solid and active film community behind them.

My statement which I have given to you and which I will not read, but I would like to excerpt from.

The Association of Independent Video and Filmmakers, Inc., an organization of over 250 independent professionals, including producers, directors, writers, and technicians in film and video, we are opposed to the bill.

Our members have worked in every phase of film, and we feel that this bill is about us. We do not imagine that we are the entire film community, but because we make films and video tapes, we have a unique opportunity to have daily contact with almost every part of the film community. Our members have been to film schools from UCLA to AFI's Greystone, to New York University and Harvard. We know the various, but limited, funding sources. We produce the films and therefore we know the services. We must know the distribution problems, from features to experimental, and we also must know our exhibitors. So that way we feel that we have a touch with the community that perhaps being administratively down from the top makes it much more difficult. We are interested in the project. But we are also acutely aware of the advantages of a truly responsive and representative national film institute.

There has been a lot said about the focus and it is my statement. I think it is unfortunate. I do not want to reiterate it. But I feel that certainly any new board somehow must be independently appointed and represent the national film community.

We ask for a GAO audit and we think it might be a prudent investment in time and energy, especially if you take the time involved in the national film community and choices about the new board, the procedures under which that board might be appointed.

I think in a sense this bill has been brought on very quickly, and we feel that we might even, as an organization, ought to be able to participate and suggest ways in which this institute might be able to serve the constituency. In fact, our organization quite unanimously is against the bill and feels that under the National Endowment it would have a more accurate and fair representation. It can serve us because, regardless of how it happened, I think it really is a vote of confidence to the National Endowment and a general good feeling about the way the National Endowment serves the community, and we feel that we preserve that, that somehow we can work out a way it can be continued with good feeling, unity, and growth in the film industry.

Also, I gave to you a statement that we feel kind of gives you an idea of what we are talking about. The film community, in addition to the association I have been asked to present a statement from the undersigned that they feel also the bill is a mistake at this time. It is 7 years and $10 million after the AFI was established, and few organizations have a less enthusiastic constituency.

The AFI has shown lack of responsiveness to independent filmmakers, film educators, film librarians, critics, independent film exhibitors, film societies, and, in short, broad spectrums of the film community in this country.

The AFI's failure in film focus and management have led to gradual withdrawal of private foundation funding, funding by the commercial film industry never materialized beyond a basic token initial participation.

This bill asks us to endorse this questionable record and bless this organization with Federal largesse. It would remove the AFI from what little peer review exists through its current relationship with the National Endowment for the Arts. We feel it would be wrong to approve this legislation.

Gary Arnold, film critic; Judy Collins, entertainer; Roger Ebert, film critic; Pauline Kael, film critic; Norman Mailer, writer and filmmaker; Joe Morgenstern, screenwriter, former film critic; Susan Rice, film critic, screenwriter; Paul Shrader, screenwriter, former AFI fellow.

I am sorry I have one little thing I was able to get for you, which I hope I can get to you in toto, which is an excerpt from the Markle Foundation report because I feel it sheds a dramatic piece of light on a problem which the AFI has had, which does not necessarily come out so far in testimony. This study was a vast undertaking. I understand the time thing, but this is a very short statement and it is from the Markle Foundation which I was able to obtain a short section of.

It says:

> Foundations are down on the AFI. Among foundations the AFI appears to suffer a rather negative image, disapproving both its policies and its top management. A number of them say they simply will not give money to the AFI. They want nothing to do with it. This may be why some filmmakers who have approached them for matching grants to their AFI awards have been virtually disregarded. The Ford Foundation, it might be noted, after its large initial grant, has been conspicuous by its absence as a funding source.

Senator **Pell**. Your statement in full will be put in the record at this point.

[The prepared statement on the part of the Association of Independent Vido and Filmmakers, Inc. as presented by Mr. Lynch follows:]

ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS, INC.
81 Leonard Street, New York, N Y 10013 Phone 212-966-6930

December 11, 1974

Senate Subcommittee on Arts and Humanities
Washington, D.C.

Gentlemen:

The Association of Independent Video and Filmmakers, Inc., and organization of more than 250 independent professionals, including producers, directors, writers, and technicians in film and video, is opposed to bill HR 17504 now being considered by this committee. Our members have engaged in every phase of professional and artistic endeavor in the moving image arts, including feature films, documentaries, commercial and educational television, avant garde and industrial films, public service and cable television projects.

We feel that this bill is about us. We do not imagine that we are the entire film community. But because we make the films and videotapes, we have the unique advantage of daily contact with almost every part of the film community. Our members have been to film schools, from UCLA to AFI's Greystone, to New York University and Harvard. We know the various, but limited, funding sources. We produce the films, and therefore we must know the challenges of production and the services available. We must know the distribution problems, from features to experimental, and we must know our exhibitors through whom we ultimately reach our audiences.

We are acutely aware of the advantages of a truely responsive and representative national film institute.

Since its inception in 1967, the AFI has focused its energy and money on the Hollywood commercial industry, failing to carry out its responsibilities to the much larger, and frankly, much needier film community existing across the country. As the Educational Film Library (EFLA) stated concerning this proposed legislation:

> "The art of film in the United States is richer and more varied than in almost any other nation, and...encompasses not only the traditional Hollywood dramatic feature, but also documentaries,

> instructional films, experimental works by cinema poets, children's films, short entertainment and informational films. There is also the whole area of television and video--critically important aspects of our moving image culture today."

We feel strongly that if the American Film Institute is to receive direct federal funding, then it must reflect the needs of the national film community. Its Board of Directors, which until now has been drawn almost exclusively from the Hollywood-based commercial industry, must change. The legislation must guarantee that the new Board of Directors represent the whole film community, both regionally and occupationally. The Board must be independently appointed and drawn from a variety of sources, including artists, librarians, educators, archivists, and scholars. The present provision in the draft legislation that the old AFI board simply appoint the majority of the new board is totally unacceptable.

Another part of the proposed legislation that is crucial to the future of the film and video artist is the provision that the AFI would have the power to give grants to "...persons who demonstrate particular promise as filmmakers." Without stringent and detailed guidelines (the bill has none) we feel that the AFI should not be given grant-making authority. It is interesting to note that the Endowment felt constrained to put their present grant money for filmmakers into a contract so that the AFI would have to distribute a fixed amount.

In a letter to Senator Javits we asked for a General Accounting Office audit of the past fiscal performance of the AFI. We feel that this would be the best indication of their working priorities, and would also be a reasonable basis for a commitment of public funds. The legislation, as now written, amounts to an endorsement of the existing AFI at a time when each expenditure by Congress must be examined or weighed against the needs of the whole country. Until the completion of such an audit, the AFI would be best kept under the funding jurisdiction of the National Endowment.

If the "new" AFI truly represents the national film community, then it could become the single most important factor in encouraging the thousands of people who work in film, and the millions of people who watch them.

Ed Lynch

Ed Lynch, President

ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS, INC.
81 Leonard Street, New York, N Y 10013 Phone 212-966-6930

October 7, 1974

Select Subcommittee on Education
House of Representatives
Washington, D.C.

Gentlemen:

The Association of Independent Video and Filmmakers. Inc., would like to go on record against the proposed legislation, HR 17021, that would set up a separate funding agency for the American Film Institute and remove it from the funding jurisdiction of the National Endowment for the Arts. We feel that the effect of this proposal would be to give the "new" Institute a favored position in the field without evidence that it has the support of the people in the field.

We are an organization of over two hundred film and video artists and craftspeople. We have not been surveyed. We have not been consulted. We consider the difference between the present funding alignment and the proposed one to be profound. The extraordinary issues raised by this proposal deserve more time for investigation and research.

In fact, the brief period of time between the introduction of the bill and these hearings did not allow us to prepare an appropriate response, either on the real needs of the field, most of which are not in dispute, or on the performance of the American Film Institute during the past seven years.

There is a vast amount of evidence that needs to be consulted. There is a new study on Independent Filmmakers, commissioned by the Markle Foundation, that engaged far ranging questions about the health and welfare of the Independent, from funding through distribution. There are other organizations that might also like to have a special funding advantage, or which, at the very least, would like to be consulted on how this legislation would affect their efforts in film and video arts. There are many artists who have had experiences with the AFI and other funding sources, who could be helpful in planning the future of the American Film Institute and other broader film and video alternatives.

The simple fact is that there is widespread dissatisfaction, among filmmakers, with the American Film Institute. The cause for that dissatisfaction might superficially seem to be a general lack of funds. But it is clear that other funding sources, also with limited funds, such as state arts councils and the National Endowment, do not have the same reputation as the AFI. The cause of the dissatisfaction must be investigated. The lack of foundation support is conspicuous; the withdrawal of Ford Foundation funding needs an explanation.

We will not argue that film and video are not a special case. But any new legislation must be founded on a clear understanding of the past and an extraordinary vision about the future. We know from our own struggles that this proposal is a clear reflection of a need. But we are also convinced that the best minds have not been consulted and that the appropriate research is not in evidence. We are ready to assist in supporting or planning a truly open, service-oriented, nationally funded film organization.

Toward that end, the Association of Independent Video and Filmmakers recommends that the Select Subcommittee on Education:

1. schedule additional hearings as a fundamental expression of fairness and intention to allow full participation by its constituency,

2. make a commitment to a basic understanding of the whole problem of independent expression in film and video, and insist that any recommended legislation be consistent with the needs of the whole field,

3. compare the film assistance programs of other governments, with special emphasis on priorities and independence,

4. insist that any organization that will receive the benefit of special government funding

have the support of its constituency and of the people in the field,

5. ask, or commission an impartial body to ask, the pertinent questions about the past performance of the American Film Institute, both from the viewpoint of the filmmaker and the policy maker, and

6. ask other film organizations to participate with them in the planning of any legislation, as a reasonably prudent way to gain support and to avoid devisive competition and duplication.

Sincerely,

ASSOCIATION OF INDEPENDENT
VIDEO AND FILMMAKERS, INC.

Ed Lynch

Ed Lynch
President

EL:dcc

ASSOCIATION OF INDEPENDENT VIDEO AND FILMMAKERS, INC.
81 Leonard Street, New York, N Y 10013 Phone 212-966-6930

CONTACT: STEPHEN GYLLENHAAL, 966-6073 / 228-2243

FOR IMMEDIATE RELEASE— November 18, 1974

The Association of Independent Video and Filmmakers, Inc., an organization of more than 250 independent professionals, including producers, directors, writers, and technicians in film and video, is opposed to bill HR 17021 now pending before Congress. The bill would create a "new" American Film Institute (AFI), removed from the funding jurisdiction of the National Endowment for the Arts, and financed directly by the federal government.

Since its inception in 1967, the AFI has concentrated its energy and money in the Hollywood commercial industry, failing to carry out its responsibilities to the much larger segment of the film community existing across the country—a community which also includes independent film and video professionals, film and tape librarians, archivists, critics, and educators.

From 1967 to 1971, a mere five per cent of the total AFI budget was spent on national research and publications ($450,000). In the same period, only five per cent went to coordination of national education, and by 1974 that amount had dropped to two per cent ($61,000). On the other hand, the Center for Advanced Film Studies (Greystone Mansion in Beverly Hills) received over $2,100,000 from 1967 to 1971—over twenty-five per cent of the AFI budget. In 1971, nearly the entire AFI research

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and library departments were fired without warning. The reason given was to save $42,000 in salaries. At the same time, the AFI feature film, *In Pursuit of Treasure*, was given over $250,000 and was never released. These are clearly examples of misplaced priorities.

We feel strongly that if the American Film Institute is to receive an immense infusion of direct federal money, then it must become responsive to the needs of the national film community. Its Board of Directors, which until now has been drawn almost exclusively from the Hollywood-based commercial industry, must change. A new bill must be drafted or the present bill amended to guarantee that the new Board of Directors represent the national film community, both regionally and occupationally, and that this representation continue for as long as the AFI exists.

If this does not happen, and if bill HR 17021 is passed without major changes and without stringent guarantees of fair representation on the AFI Board, then the laudable goals of the American Film Institute may well continue to be lost in the misplaced priorities of the past.

On the other hand, if the new AFI Board truly represents the national film community, and if its policies are honest and open to criticism and change, then the American Film Institute can easily become the single most important factor in inspiring and encouraging the hundreds of thousands of people working in film across this country.

# # #

QUESTIONS ON THE AMERICAN FILM INSTITUTE

1. How much money does the "new" AFI intend to ask from the federal government each year?

2. Why must it receive its money separate from the funding jurisdiction of the National Endowment for the Arts?

3. With the inclusion of eleven government officials on the Board of Directors as is proposed in bill HR 17021, is it possible that the goals and policies of the AFI will come under political pressure?

4. Should there be guidelines to protect the AFI from political influence?

5. If the AFI is freed from the jurisdiction of the National Endowment for the Arts, will it increase its own extensive operations at the expense of its function as a grant-making agency for others?

6. Should guidelines be set up to protect the AFI's future grant-making policies?

7. Should the AFI have the right, as proposed in bill HR 17021, to "undertake and coordinate, through contract . . . the production of films for charitable, patriotic, educational or other purposes," particularly when many of these film projects will compete with those of independent filmmakers, both for financial aid and for distribution and exhibition opportunities?

8. Should the Center for Advanced Film Studies (Greystone Mansion in Beverly Hills) be financed independent of the AFI?

9. Should the General Accounting Office conduct a complete and separate audit of all past AFI budgets?

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Mr. LYNCH. I do have one more thing, but I think I will let it go. It is a rather passionate letter from Stanley Schlouder and if I do not read it perhaps somehow it can be copied in the record.

Seantor PELL. It will be.

Mr. LYNCH. You see I have not been able to get additional copies of this prepared.

Senator PELL. You get a copy.

Mr. LYNCH. Thank you.

[The material referred to was not available for inclusion in the record at time of printing.]

Senator PELL. Mr. Perry.

Mr. PERRY. My name is Ted Perry, and I am a professor and chairman of the Department of Cinema Studies at New York University in New York City.

I speak as a film educator. I have been asked to say that I can in my testimony today also represent the Educational Film Library Association.

I do not wish to bore you with my credentials, but since it seems necessary to at least say in some way that I have a part in the film education community, let me say just a few of my present responsibilities.

Senator PELL. Why do you not just put those in the record along with your prepared statement?

Mr. PERRY. I will, and I will also submit for the record a brief résumé.

Let me move to approach my testimony which is divided into two parts. The first part is my direct and immediate opposition to the present legislation. But since, Senator, I have addressed to you a letter and detailed the various aspects for the reasons of this opposition, I will not read those at this time.

Senator PELL. They will be inserted.

Mr. PERRY. They will be inserted in the record and they are my testimony. The Council also has a complete copy of all of the supplementary documents which are part of my testimony, which includes copies of articles in all film magazines which I am familiar with and mailed earlier and sent to various committees letters from such people as the President of the Film Society of New York City and so on.

But this folder that the Council has contains all the letters and articles and other pieces of material that is related directly to our opposition to the proposed legislation.

Senator PELL. Thank you.

Mr. PERRY. I think I can sum up, if you do not mind, my own opposition to the legislation by saying really two things, and I will try not to read these.

On the one hand we feel there are a number of laudable things that the AFI has done. We feel in many cases those laudable activities have been under the, I will not say pressure, but under the direct urging of some of the fund-giving sources. I am thinking particularly of film preservation, giving awards to independent film makers and the cataloging of American films. At least one section is already published.

What I say on the other hand is when the AFI is not working under contract, as it is in most cases, and when it is using its own funds, it tends to set priorities which are different from those which some of us in the film industry think are fairly important.

In other words, what I am saying is when given money in the past it made certain choices about how to use that money. The Beverly Hills Center is one case in point. The Washington Theater is another case in point. What I am saying is that the money the AFI has used and has decided to use and has set certain priorities and then used, has been to serve what I would consider the least views of the community and not the many.

I am not trying to set up a dichotomy between the Hollywood film industry and the independent film maker because I do not think that is particularly relevant. I happen to be a lover of and movie buff on both sides.

But if these assertions are true, Mr. Chairman, and I think I have some documentation to substantiate it, then what shall we do with the present piece of legislation? What I would like to do in the few minutes remaining is suggest, although to say on the first hand that I am opposed to this legislation, to say that if there is some sympathy in the House and they vote 25 to 1 in favor of the bill, if there is some sympathy for the bill, I would like to suggest the following amendments:

No. 1, where the House bill dropped two members from the public sector, I would like to have those replaced and I would like to make two suggestions: First, the secretary of the Smithsonian and second the Director of the Woodrow Wilson International Center for Scholars.

I am speaking now, the only bill I have is 17021 revised by 17504.

Where the present bill calls for the Library of Congress, I would think it more appropriate to appoint the heads of those particular sections of the Library of Congress who is himself an eminent authority of film preservation.

Where the present bill calls for the Archivist of the United States, I would ask that you consider appointing there or substituting there the head of the audio-visual section of the National Archives.

There, again, we have an eminent authority in the area of the materials.

I have another suggestion which I will not read. Where the present bill calls for the present AFI board which is so dominated by the commercial theatrical motion industry, and I understand many reasons for that, fundraising reasons, where the present bills calls for that board to select 12 new members of the board, I would ask you to consider some alternative, this is really the crux of my testimony, which does not allow for such automatic succession, and here are several possibilities:

First, the President of the United States could be asked to appoint these 12 members, be advised, given representation, not only commercial and theatrical motion picture industry, which must be represented on that board, but also nontheatrical, independent film and video artists, film educators at all levels, film librarians, and independent film exhibitors. Nominees for these 12 board members could be submitted by board members of leading film community organizations, namely: The present AFI board, the National Association of Media Educators, the Educational Film Library Association, the Association of Independent Film and Video Artists, American Federation of Film Societies, Society of Cinema Studies, University Film Association, Board of Trustees, Museum of Modern Art, New York City, Committee on Film and Television Resources and Film Society of Lincoln Center.

To briefly summarize what I am saying, there are some organizations which could be asked to nominate two persons, certain names, and the President could select from among them people to serve on the board.

That is one suggestion.

Senator PELL. Our time is running out. Could this not be submitted in writing? As you see, I am the only Senator here and I would like to exchange dialogue with you.

Mr. PERRY. All right. Could I make just one other point? May I?

Senator PELL. Sure.

Mr. PERRY. I think it also possible that the public sector member of the board to be delineated in the present bill, the Library of Congress could be allowed with the current AFI board chairman to select 12 other additional board members. That is one other possibility.

The thrust of all this is to say that I am hoping that the new board will be as representative and responsive as possible.

Senator PELL. You may have gathered from questioning, I think Congress would feel very much the same way.

Mr. PERRY. Let me say one last thing, and that is to say that one other alternative to this entire process, or one other amendment to the present legislation would be to say if the U.S. Government wishes to have a conservatory for training of filmmakers, and I think that is important, most of whom will go directly into the film industry, although there is some question about the virtue of using public funds to support industry, and it also wishes to have a National Film Theater in the city of Washington, I personally would be willing to support legislation which created a new AFI whose primary functions were to run and advance the Conservatory and the National Film Theater.

In such a circumstance, I think it necessary to clarify the role of the Center in Beverly Hills and clarify the role of the National Film Theater in Washington. But I also think that if that is the case, if we give moneys to the AFI to support a conservatory and the National Film Theater in Washington, that they must relinquish any attempt at a primary role in film education, nontheatrical film, and so on, and apply it on a competitive basis with other organizations.

I am sorry to rush my testimony, Mr. Chairman, but all of this material is included in my prepared statement which I submitted for the record. I appreciate your time and patience.

Senator Pell. I apologize too for the fac we have a roll call vote and the time pressures that are here.

I had a very good question from Ms. Cook. If a set amount of money and more goes to the AFI then there could be less for other outside distribution with level funding. My hope is that the total funding amounts will continue to grow and this is exactly what I have been pressing on for a good many years. You cannot divide a dollar into more than 100 pennies, and this is one of the very real problems.

Ms. Cook. I think the implication was a higher percentage, was it not?

Senator Pell. At the moment with the prices as they are, it would be a higher percentage this year.

Ms. Cook. It seems to focus national funds in two cities, the educational center in Greystone and Washington, D.C. and leave the rest of the country poverty-stricken in the area of film.

Senator Pell. I think you have a valid point there and I would hope that if the AFI received more funding that it would recognize that fact and would spread it throughout the whole film constituency, amongst people represented by you. I think basically your general objectives are very much the same. But it is a question of dollars and communications and being in touch with each other.

Let me return to the problem that plagues me, that is the passage of this legislation. As I understand the thrust of the three of your statements, you are opposed and you prefer that this bill not pass, and that things remain as they were. However if it were passed, you make certain suggestions. Mr. Perry in particular, suggests that we examine the bill carefully, and cautions against having the coopting group of trustees, although you then face the problem of how to raise the money?

I do not know whether to ask Mr. Stevens to make any specific reply, if you can do it in a couple of minutes, to these statements, please feel free to do so, or Mr. Heston.

Mr. Lynch. In my complete statement it is a little more clearly stated that the problem of succession of the board is crucial to the bill. And problems of this nature can be ironed out. And the vital question here is can we unite the film community behind a national organization? Can we evolve regional and national interests to the point where everybody can support it? I think we need introduction of independent appointees to the board in order to feel that we participate in the National Film Institute. That provision is crucial.

Senator Pell. I think this is a matter that is separate from the legislation before us.

Mr. Lynch. The legislation provides for an appointment directly from the old AFI board into the new——

Senator Pell. If the legislation is not passed, this is a problem Mr. Stevens should face up to and, I would hope, put on his board or have appointed to his board some representation from your groups. How many people represented by you are on this board now?

Mr. Lynch. I think we have one independent film maker and John Cordius is in correspondence, but actually testified against the bill, who is on the board.

Senator Pell. How many people are on your board, Mr. Stevens?

Mr. George Stevens. There are 39, Senator. This comes directly to the problem. Nancy Hanks wants the film industry to support the American Film Institute. It was created with the idea it would be primarily supported by the Government. From the beginning they had independent film makers on the board. We have three, four, or five types.

Senator Pell. This is an important point. You say, "three, four, or five."

Mr. Lynch. Excuse me, sir. I thought you asked specifically from our membership. There are several film makers from that category. We are supposed to represent all film makers. We are a specific organization with a large constituency.

Senator PELL. Who do you represent?

Mr. LYNCH. We are a fairly new organization, but we do represent a large constituency, but it is a voluntary membership group, you know. Some are either not reached or are not participating.

Senator PELL. I think four or five representatives maybe not from your group, but of your viewpoint would be reasonable——

Mr. LYNCH. That is a reasonable question. You see John Hancock already testified for the bill and, in a certain way, you can pick people from categories, you know, with titles, but that does not really talk about philosophies. It is just like saying all senators or all politicians think a certain way. Independents invariably do not think the same way. It has been a very difficult organizing job to ask people who agree on a few fundamental things. We do feel in our group and I think we have the largest active and most vocal group at this particular point that this is not in the interest of the independent film makers, but still what we are saying is do not pass the bill, but let us talk about it, because National Film Institute is a valid part, and we need it.

Mr. PERRY. Mr. Chairman, if I could just add, I overlooked——

Mr. HESTON. I think your question, your comment, rather, on the testimony by Miss Cook, Mr. Lynch and Mr. Perry, was very cogent. Our problem is, I think, one of communication. Surely we all seek to serve the film industry in this country. It is ridiculous for us to throw rocks at one another and say "You don't speak for more than 200 people." The aim of the American Film Institute is to fill a national priority, but it was of groups such as this group that is now testifying, that I was thinking when I said: "We are failing to do more than send distant signals to groups with whom we should be in vital, constant communication."

I view our failure to communicate more effectively, to work more in concert with their aims as they see them, however, not as a difference of philosophy; not of a dismissal of their values, but as an inability to mount programs with the funding we now have by Mr. Perry's statement a moment ago, that the independent film makers are a very diverse discipline. They speak for 200, as they say, that have entirely different points of view and, indeed, different geographical—we want to speak to them too.

Senator PELL. What about these so-called underground or pornographic films? Are they part of this group too? Do they get represented or not? Lewd film makers.

Mr. HESTON. I do not know.

Senator PELL. They are in a sense.

Mr. PERRY. I think in the vernacular underground and pornographic are two different things.

Mr. HESTON. Pornographic is underground but underground is not necessarily pornographic.

Senator PELL. Would they be members of your group?

Mr. LYNCH. We are not exclusive, but we do like to take a more realistic plan and progressive plan. My own personal feeling is that pornographic movies are degenerating. I think perhaps the Hollywood industry should be asked whether or not the pornographic industry is part of their industry.

Mr. HESTON. As a matter of fact, I can give you a specific answer to that, speaking from my membership on the executive committee of the

Screen Actors Guild, which recently at its national meeting passed a unanimous resolution to continue not to organize or sign contracts with pornographic film makers. I know your question was not entirely serious but I cannot resist the opportunity.

Mr. PERRY. Mr. Chairman, if I can ask a question?

Senator PELL. Yes.

Mr. PERRY. This is perhaps a very naive approach, but when you talk about wanting to serve a large film community, I think what is in back of the minds of many people that I am not representing, but who are my colleagues, is that if one considers the budget of the Center for Cinema Studies, let us say it is $800,000 a year—I am not sure of those figures—you correct me if I am wrong, and it serves maybe 20, 40, 50 or 60 people, and when you consider the possibility that that same $800,000 a year could be used to serve hundreds of people in the film industry, I think that is the crux of our problem. I am not against the Film Conservatory. I think there should be one. We already have a New York University, and UCLA, and I think the Government should support such a conservatory. The AFI chose to use their money, and a large sum of money, for the conservatory as opposed to some——

Mr. GEORGE STEVENS. Senator, I would like to comment.

Senator PELL. I think Mr. Lynch wanted to say something.

Mr. LYNCH. I feel anxious now because some of the arguments that are coming out and clearly part of my testimony in the written sense, and yet our coming out with questions here, I think it is important to mention the fact that we are talking about an organization that is not being formed, but is in 7 years of existence. I happen to have been in film school at the time the AFI was formed. I happened to have got a film institute grant. I happen to have been enrolled in the early enthusiasm for a National Film Institute that was so broad and so overwhelming that we have to remember that after 7 years it has an enormous disaffection in the community at this point. And we are not talking about some organization that is just about to do all of these wonderful things. We are talking about an organization that has, in fact, lost a lot of its affection in the community, not just by a lack of funds. I mean that is crucial, but I would be really not representing my constituents and the feelings of my group if I said there was a lack of response.

Senator PELL. Mr. Heston has agreed with that. There is more need for outreach on the part of AFI towards your group.

Mr. LYNCH. That is a delicate way of putting it. I appreciate it.

Mr. PERRY. I think Mr. Stevens wanted to answer the comment——

Senator PELL. Well, if you will let me run the panel, you have taken most of the time so far.

Mr. PERRY. Excuse me.

Senator PELL. Miss Cook?

Miss COOK. I think the American Film Institute has an opportunity to outreach in the form of regional film theaters, but I have been present at several of the meetings where the hand was not taken. And it is taken in a very effective way in terms of limited numbers of circulating films have been eagerly accepted by museums across the country, but to become subsidiary organizations of the American Film Institute has not interested any of my colleagues.

Senator PELL. Mr. Stevens is going to reply here.

Mr. GEORGE STEVENS. First, Miss Cook, concerning our intention to have subsidiary organizations; in fact, I think that so many of these questions that are raised are two things: One, lack of exact or accurate information of our intention in what we have done, and, further, the basic issue, lack of funding to be able to carry out the very programs you described, circulating program, advice and assistance which we are anxious to do and have not had any funding and have not been able to do.

Mr. Perry, in describing the general activities of AFI, remarked on some of our projects which were funded from earmarked funds which he admired and thought that was a good thing, yet; his final question concerned the project which was funded by the largest amount of earmarked funds, the support of the Ford Foundation. Senator, it is not on 20 or 30 people, but right now between 12 and 1400 people participate in its programs. And I think one part of what we are trying to do, we now have a theater program that we think can be exemplary and collaborative of other parts of the country. The Conservatory, the intention is to expand what we are doing by way of publishing seminars and information which is gathered there, and to work across the country in what we call outreach programs. We have really built the engine, and now the fuel is needed to reach out and make those services available not only to specific constituents, such as Mr. Lynch's, but to the general public which has an appetite for a fuller and higher quality film life.

Senator PELL. What cities, Mr. Lynch, have independent film makers, besides Los Angeles?

Mr. LYNCH. In most large cities in the country. Some may be small and driving a cab, but we actually have members in Seattle, Chicago, Des Moines, Los Angeles and Texas. We have a constituency across the country. I think we are beginning to understand what we are down here on representation about.

That also goes hand in hand with the Office of Education, who recently gave a grant for retraining film makers because they realized they were in the poverty pocket. I feel that it is necessary to realize that independent film makers do not necessarily concentrate on costs, and yet the largest group of them were there. We are reaching out some ourselves.

Senator PELL. Mr. Heston?

Mr. HESTON. I want to speak on this question of outreach that Mr. Stevens raised, and which answered the need defined by Miss Cook, Mr. Lynch and Mr. Perry. I am distressed that so eminent an educator as Mr. Perry seems so anti to what we are trying to do, or views with such pessimism our capacity to do it, because I have always felt that the programs we have blueprinted and not yet funded, and not to do more than barely bring them into existence, to supply film teaching packages to any number, 680 some schools of film in universities and colleges around the country can be a very unique teaching tool. For example, we have available an ongoing program, a series of seminars with the most eminent film makers in the world, which simply in geographical terms are not available, for instance to Mr. Perry in person, but we can now make them available in print. If we had the money available, we could make them available on video tape.

Senator PELL. Let me ask a question, I think a great deal of this is a problem of communications. Mr. Perry, have you ever sat down with any representatives of the AFI and discussed these problems with them before?

Mr. PERRY. Mr. Chairman, I was chairman of a steering committee for the American Film Institute University Advisory Committee, and I sat down for many hours with representatives of the Film Institute and with my colleagues in the film industry, and we agreed, as Mr. Heston said, on a number of things that should be done. I must say that that committee has not met in over a year or a year and a half.

Senator PELL. Perhaps there is a problem here that could be solved by everybody making a little more of an effort in communication.

Mr. GEORGE STEVENS. Mr. Perry and I are having lunch on Friday. His point is valid. These are things we want to do. The reason the committee did not meet is that our application for funds to carry out this program, we did not receive the funds and we were unable to do it. It is again back to the financial matter.

Senator PELL. Senator Javits.

Senator JAVITS. One question I would like to ask, and I apologize for not being here sooner, but I have been locked into the drafting of an economic program for my party in the Senate, which naturally has the highest priority.

The substantive point which you raise is very important to me: do you or do you not, and perhaps we can get each of you to say something, feel that a separate entity of an AFI is desirable? Do I understand that you are thoroughly dissatisfied with the way this outfit is operated and that you are very concerned about how it will operate on the theory that it will operate the same way; that is, a board of directors will exclude you without guidelines that will guarantee you what you consider to be a fair share, and without any accounting for what has happened before?

But, assuming that all of that were satisfactory to you, do you believe or do you not believe that this AFI ought to be a separate entity with its own financing from the Congress?

Mr. PERRY. Mr. Javits, my answer would be that I do not, and I would like to give you the reason why. There is an addendum to that answer. The reason is I feel my experience in the past is that the National Endowment for the Arts and the media panels have made more responsible decisions about the use of moneys for film in the United States.

The addendum to that answer is, sir, is that if such a new AFI could be constituted in such a way that the board were representative, responsible, knowledgeable, committed, and perhaps had an ability to raise millions of dollars each year, I could support the separation. I do think there is some danger in setting a precedent.

Senator JAVITS. Mr. Lynch?

Mr. LYNCH. Senator, we feel poverty stricken to a certain extent. Hollywood last year had its best year in history. We cannot fail to support a National Film Institute that would truly serve the film community. We feel that this legislation would not at this point serve the full national community. I think it is clear that certain provisions in the way the legislation is written, which apply directly to, for instance, the procedure of appointing the board, who is on the board, do not permit a broad representative community.

I would like to say that over a period of planning and over a period of participation by the film community, and, frankly, through a statement of genuine support by Miss Nancy Hanks for that program to be an absolute prerequisite. I think if she feels any reluctance to allow the American Film Institute to step out on its own, either on their funding ability or reputation, I think she should be consulted very strongly and I would feel because of her ability to make the arts program feel fairly representative that, therefore, her feelings about the American Film Institute should also be respected, and she could be the best barometer of a positive statement that, yes, this is an acceptable separate institution.

Senator JAVITS. I take it, therefore, that you agree with Mr. Perry that a separate and integral AFI, in his judgment, was not necessary to perform the mission you have in mind?

Mr. LYNCH. Not absolutely necessary at this point, no, sir. But I believe it can be a benefit to the national community.

Senator JAVITS. It could be advantageous?

Mr. LYNCH. It could be at some point.

Senator JAVITS. Mr. Perry?

Mr. PERRY. One portion of my testimony, which you were not able to hear, was that I could support it if the activities of the American Film Institute were to run and advance the conservatory in Beverly Hills and the National Center in Washington.

Miss COOK. Senator, the people that I have spoken to have unanimously agreed that they feel that the American Film Institute, as it is presently constituted, is best under the watchful eye of National Endowment for the Arts. Personally I can say if they were to be separated, I would like to see two functions eliminated, which I stated before, the grant-making function and the function of producing or commissioning to have produced films.

Senator JAVITS. Who should have those functions?

Miss COOK. National Endowment. And any regional film activity should be under the cover of the National Endowment.

Senator JAVITS. Well, thank you, ladies and gentlemen for your testimony. If there is nothing else to come before the hearing, the record will remain open for 2 weeks for any additional or supplementary material which will be printed as an appendix to this hearing.

[The prepared statement of Mr. Perry follows:]

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Prepared Testimony of

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before the

Senate Subcommittee on Arts and Humanities

on H.R. 17504

concerning the

American Film Institute

December 11, 1974

Mr. Chairman, my name is Ted Perry, and I am Professor and Chairman of the Department of Cinema Studies at New York University in New York City. I do not wish to bore you with details of my experience and activities as a film educator, but let me just list a few of my present responsibilities: Film and Media Panel, New York State Council on the Arts; Research Board, Speech Communication Association; Advisory Council, National Project Center on Film and Humanities; Advisory Council, Media Educators Association; Advisory Board, University Film Foundation; Board of Trustees Film Committee, Museum of Modern Art in New York City. All of these activities, and others, are in addition to my responsibilities as a teacher and administrator in the Institute of Film and Television at New York University's School of the Arts -- a program which includes some 1100 undergraduate and graduate students studying for B.F.A., M.A., M.F.A., and Ph.D. degrees in cinema studies and film and video production.

But let me not bore you nor be any more self-serving than I have been already. With your permission I would like to enter into the record my résumé, which gives in greater detail my activities as a film educator over the past thirteen years -- publications, memberships, research, awards, etc. There is one parenthetical note I wish to make, however. In the last three years, the

Department which I chair has received a total of approximately $6000.00 in grants from the National Endowment on the Arts, out of a total of approximately $250,000.00 in outside funding. I ask you to note this fact because in some discussions and in the House hearings there was some implication that those who testified against the AFI legislation were biased because they had received large sums from the NEA or that they were members of the NEA Public Media Panel.

That minor point aside, let me move quickly to the crux of my testimony regarding the proposed legislation, formerly H.R. 17021 and now 17504. My testimony is roughly divided into two parts. First, and very briefly, I wish to discuss why I am opposed to the legislation. Second, I wish to suggest amendments to the proposed legislation.

As to the first point, my opposition to the direct funding of the American Film Institute, I feel that it would be redundant of me to go into all the reasons why I feel that such legislation would be a mistake. Since October 8th, when I testified before the House Subcommittee on Education, I have written various letters and telegrams -- to members of the House and the Senate. Much of that material has been sent directly to this Subcommittee. It seems therefore unnecessary for me to repeat my objections to the bill. With your permission, Mr. Chairman, I would like to enter, for the record, copies of several documents which detail the reasons for opposing the AFI legislation and/or suggest amendments. They include:

My October 8th testimony before the House Subcommittee on Education.

An October 17, 1974, letter to Congressman John Brademas.

A December 8, 1974, letter to Senator Claiborne Pell which includes: 1) an article of mine, 2) a statement by the Association of Independent Video and Filmmakers, Inc., 3) a copy of a letter from Mr. Martin Segal, President of the Film Society of Lincoln Center, New York City, to Congressman John Brademas, and, finally, 4) a statement by the Educational Film Library Association.

A mailgram sent to members of Congress by various members of the film community.

A Summer, 1971, article published in Film Quarterly.

A Summer, 1971, article published in Screen, the Journal of the Society for Education in Film and Television.

Copies of various articles which have appeared in Film Society Review: (January 1971, February 1971, March 1971, April 1971, May 1971; this last issue reprints an article from the Summer 1971 issue of Film Comment).

Copies of articles which have appeared in Variety: (Hollywood, August 20, 1974; New York, November 20 and 27, 1974; Hollywood, November 27, 1974; New York, December 4, 1974).

I submit these materials in good faith, gentlemen, believing that you and your staff will take the time necessary to digest what they

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contain. You will find an abundance of criticism of the AFI over the past seven years. You will find, moreover, a number of specific statements from leaders in the film community voicing opposition to the present bill. I urge you to study these documents. They speak the words of the constituency which the AFI is supposed to have served. And they speak harshly, with agonized disappointment and crushed hopes. In a few words, let me try to summarize these arguments, realizing of course that you will not accept my summary for your own careful reading of these documents, and that the substantiation of my summary remarks is contained in the materials that I have entered into the record.

As I read these documents, I perceive the following areas of concern:

1. In its seven years of existence, the American Film Institute has shown a lack of responsiveness to the needs of film educators, independent film and video artists, librarians, and archivists.
2. The same AFI has evidenced distinct problems in management regarding personnel. The alarming turnover in key personnel would seem to be a strong indicator of mismanagement and failure to set and support the priorities that a national film institute is supposed to have.
3. The most laudable portions of the AFI programs have been those in film preservation, cataloging and awards to independent film-makers, and all of these programs were produced by contracts with the NEA and other outside sources. The contracts seem to have come into existence in order to protect these programs, so that the AFI could not change these priorities and/or divert the funds for other purposes.

4. The AFI has seldom provided a central source of information and leadership regarding film distribution, union catalogues of all existing film materials, the establishing of regional film study centers and cinematheques.
5. The AFI has rarely assisted teachers at the secondary and university level with useful and substantive publications, curricular materials and other teaching aids, just as it has poorly provided leadership and assistance to film libraries, museums and other organizations which use film.
6. The AFI wants to insist that is wishes to serve the film community and that only a lack of funds has kept it from doing so. I cannot accept that argument. It seems to me that the AFI has selected its priorities and used its funds accordingly. The problem was that film education needs were at the bottom of that priority list.
7. There are currently two substantial research efforts being conducted which should guide any decision being made in the not-for-profit film area. The Markle Foundation is completing the first major study of the independent film-maker and the Committee on Film and Television Resources (with funding from private and public sectors) is preparing a study which will serve as a working paper for hundreds of local and regional meetings designed to get maximum participation and information from all sectors of the film and television field.
8. The inadequacies above, and others, lead many of my colleagues and I to believe that direct funding of the present AFI would serve to legitimatize an organization which has been unresponsive and unhelpful -- not entirely out of a lack of funds (it spent large amounts on a national film school in Beverly Hills which has yet to be accepted for membership in the International Federation of Schools of Film and Television) but a failure to set national priorities in accordance with national needs.
9. I also feel that the American Film Institute has failed to play a large role in the education of the American film audience. There is, it seems to me, an implicit obligation to help American audiences understand the newer frontiers of film-making. That too is an educational function which an AFI should serve.
10. Moreover, I fear that this federal support might legitimatize the AFI to such an extent that other funding sources would no longer respond to the proposals brought forth by individuals and groups, referring them instead to the AFI, and thus making the AFI the film institution in this country.

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11. Moreover, I am deeply concerned about certain specific aspects of the proposed H.R. 17504 (H.R. 17021), notably:

A. The constitution of the new board provides for figure-head members of the federal government and a perpetuation of the Hollywood industry dominated present AFI board, i.e., that 12 members of the new board are to be elected by the present AFI board. If a new AFI board is to be constituted, this is the time to make absolutely certain that it is broadly based and representative of the national film community.

B. The present bill gives the new AFI the right to receive funds and to make grants in film-making and film preservation. I am most concerned that these important areas, especially independent film-making, are not high priority items for the AFI and that vital funds for such projects as film preservation might be diverted to AFI operational costs and/or the running of the film school in Beverly Hills.

12. I also feel, that direct funding of an American Film Institute might subject it to intense government control and perhaps censorship. The cancelling of State of Seige, as you know, which was planned for the AFI Theatre at the Kennedy Center, was done for political reasons presumably.

One can summarize these arguments even further by saying: 1) The laudable areas of AFI activity -- in film preservation, awards to independent film-makers, and cataloging of American films -- have been done under contract and/or with the urging of those people who were willing to give the money. On the other hand, when AFI set its own priorities, the money went to an elite few, those training at the Center at Beverly Hills, and for those in the Washington area who could attend the theatre. In setting and serving these priorities first, the AFI neglected to serve adequately the enormous film community around the nation which is so desperately in need of assistance. We do not believe that the present legislation will

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lead the AFI to change its priorities. When given money in the past, it made certain choices about how to use that money. The same will no doubt hold true for the future. Thus the proposed legislation could be a way of legitimatizing an organization which serves only a few and fails to serve the many.

If these assertions are true, and I believe these documents will support such a view, what shall be done about the proposed legislation? There is before us a bill which responsible members of a House committee have deliberated and passed. Perhaps some of you are favorably disposed toward the bill. Regardless of your present disposition, however, and I can commend your desire to aid the art of film even by having these hearings, I would ask you to consider the following possibilities:

1. First, of course, don't pass the bill; that would please many of us because it would mean that the AFI would still have to be directly responsible, in part, to the National Endowment for the Arts whose Public Media Panel we greatly respect.

2. In lieu of a defeat of the bill, I would support the following amendments:

A. Where the House bill dropped two members of the new AFI board, I would ask you to consider adding two new members:

1) the Secretary of the Smithsonian Institution; that is, an officer of an institution committed and experienced in areas of public service; 2) the Director of the Woodrow

Wilson International Center for Scholars; that is, an officer of an institution committed to serious scholarship in the humanities.

B. Where the present bill calls for the Librarian of Congress to be a member of the Board, I would ask you to substitute the Head of the Motion Picture Section of the Library of Congress; that is, an eminent authority in the field of film scholarship and preservation.

C. Where the present bill calls for the Archivist of the United States to be a member of the new AFI board, I would substitute the Head of the Audio-Visual Section of the National Archives; that is, an eminent authority in areas related to the archiving of audio-visual materials.

D. On page 4, after line 2, I would add: "Provided that two members of the Senate are members of the Subcommittee on Arts and Humanities, and the two members of the House are members of the Select Subcommittee on Education."

E. Where the present bill calls for the present AFI board (which is so dominated by the commercial, theatrical motion picture industry) to select 12 members for the new board, I would ask you to consider some alternative system which does not allow for such automatic succession. Here are several possibilities:

9.

1. The President of the United States could appoint the additional twelve members of the new AFI board, being advised that he attempt to give representation to the commercial and theatrical motion picture industry, the non-theatrical motion picture industry, independent film and video artists, film educators at all levels, film librarians, and independent film exhibitors. Nominees for these twelve board members could be submitted by board members of leading film community organizations, namely:

a. The present AFI board
b. The National Association of Media Educators
c. The Educational Film Library Association
d. The Association of Independent Film and Video Artists
e. American Federation of Film Societies
f. Society of Cinema Studies
g. University Film Association
h. Board of Truste , Museum of Modern Art, New York City
i. AFI University Advisory Committee
j. Committee on Film and Television Resources
k. Film Society of Lincoln Center

Each organization would be allowed to nominate two persons. The present AFI board would be asked to nominate six persons and the President of the United States would be asked to pick at least three of those nominees. This would ensure some continuity and also the representation of the commercial, theatrical motion picture industry.

It is understood, and obvious, that this is a selective list, which could be augmented or shortened. I have perhaps added too many New York City organizations because I am familiar with them. I do think, however, even with its regional bias, that the list is quite representative of the many film groups in America.

The President would be asked then to select from among these nominees twelve persons who best represented a cross-section of the film community in the United States. The legislation might further provide that the new board, at its first meeting could decide to add, by a simple majority vote, at least three additional members to the board.

2. The other possibility for adding the 12 additional members to the new board would be to let the members from the public sector (page 3, lines 14-25, page 4, lines 1-5), including the Secretary of the Smithsonian Institution and the Director of the Woodrow Wilson International Center for Scholars, plus the current chairman of the AFI board, elect the 12 additional members. I would presume that each of these parties would solicit nominees and recommendations from their constitutents and the film

community at large. (Perhaps the NEA could be asked to submit some of the nominees, for instance.) Each person could appoint one person or the group could nominate and elect by a simple majority.

3. The other possibilty would be to insert, on page 4, between lines 9 and 10 of the present legislation, the following statement: "such members to represent various aspects of the film community, including theatrical and non-theatrical film production, exhibition and distribution, film education at all levels, independent film and video artists, film librarians and archivists." Implicit in such an amendment is the realization that the film community can, if unhappy with the lack of representation, make that dissatisfaction known at future hearings on subsequent appropriations for the new AFI.

As you can see, I am deeply concerned that the new AFI board become a representative, active, responsive, knowledgeable, responsible, and committed group of people. Despite all the symptoms to the contrary, I am very much for an AFI, particularly if it could serve the needs we have in film education, training, preservation, distribution, and other areas. I am not anti-AFI (unless, of course, the NEA Public Media Panel were weakened and/or the AFI were so closely allied to the government that it would be subject to censorship). I am pro-AFI, if that AFI is truly representative of national film and television needs.

Having discussed at some length ways in which to amend the proposed board, let me make further suggestions about the proposed legislation: 1) I do not think the new AFI should have the power to receive a budget and then determine how much of that budget shall go to such vital areas as film preservation and awards to independent film-makers. Our experience with the AFI has been that it only commits large sums in these areas when contracted to do so, and we fear that in the new AFI these areas may become low priority items, especially where they conflict with basic support. I can see a great advantage to the new AFI coordinating the preservation of films but I think that the funds for same should remain under the control of the NEA, NEH, and the Library of Congress, who will not have to choose between such activities and basic operating expenses. I feel that awards to independent film-makers should also remain under the control of the NEA. 2) Lines 13, 14, and 15 of page 5 seem to me quite vague. They imply that the AFI will become the central source for the production of government films. If the Congress truly wishes one federal agency to become the central production agency (a domestic USIA) the legislation should be written more clearly. My own feeling is that it would be a mistake to vest so much political power in the hands of one organization.

Finally, let me suggest one other alternative, or amendment, to the present legislation. If the United States government wishes to have a conservatory for training young film-makers, most of whom will go directly into the film industry (and there is certainly some question about the virtue of using public funds to support an industry) and it also wishes to have a national film theatre in its capital city, I personally would be willing to support, although not heartily, legislation which created a new AFI whose primary functions were to run an advanced conservatory and a national film theatre. In such a circumstance, I think it necessary that 1) the Center in Beverly Hills clearly articulate its relation to other advanced conservatories, such as those at New York University, University of California at Los Angeles, and University of Southern California, 2) that the national film theatre assume the obligation to teach as well as to entertain its audience (as the National Film Theatre in London does), and that 3) the AFI relinquish any attempt at a primary role in film education, non-theatrical film, independent film and video production, film libraries and archives, preservation, etc. In other words, one of the ways the new AFI could be made more palatable would be if the congressional funding were limited to the Center in Beverly Hills and the theatre in Washington. In other areas, the AFI would apply on a competitive basis with other organizations to NEA, NEH, and other public and private funding sources.

I am most grateful to you, Mr. Chairman, and the members of the Subcommittee for this opportunity to present my views.

July, 1974

Resume:	Edward (Ted) S. Perry Home Address: 110 Bleecker Street, New York, New York 10012 Home phone: ([illegible])
Born:	June 4, 1937, in New Orleans, Louisiana
Wife's Name:	Miriam
Children:	Two daughters and two sons

Education:

B.A.	Baylor University, Drama and English, 1960
M.A.	University of Iowa, Speech and Dramatic Art, 1966
Ph.D.	University of Iowa, Speech and Dramatic Art, 1968

Experience:

1972-	Professor and Chairman, Department of Cinema Studies, School of the Arts/Graduate School of Arts and Science, New York University.
1972-73	Visiting Lecturer, Theatre Arts, State University of New York at Purchase.
1971-72	Associate Professor and Chairman, Department of Cinema Studies, School of the Arts/Graduate School of Arts and Science, New York University.
1969-71	Associate Professor and Director of Graduate Studies in the Department of Radio/Television/Film, School of Communication, University of Texas at Austin.
1964-69	Instructor, Assistant Professor, Department of Speech and Dramatic Art, College of Arts and Sciences, University of Iowa.
1964	Freelance writer-director.
1961-64	Writer-director of films for Southern Baptist's Radio-Television Commission.

Memberships:

Board of Directors (ex officio), Theatre Library Association
Film and Media Panel, New York State Council on the Arts
Research Board, Speech-Communication Association
University Film Association (former member, Board of Directors)
Associate, Danforth Foundation
Adviser, Education Committee, American Film Institute Board of Trustees
Advisory Council, National Project Center on Film and the Humanities
Board of Trustees Film Committee, Museum of Modern Art
Publications Committee, Non-print, International Reading Association
Board of Directors, Learning About Learning Foundation
Advisory Council, Media Educators Association
Society for Cinema Studies
Speech-Communication Association
Advisory Board, University Film Foundation

Publications and Invited Lectures:

Several book reviews in the Quarterly Journal of Speech.

"A Liberalized Concept of the Teaching of Film Production." Journal of the University Film Association, XIX, No. 2 (1967), 44-48. Originally presented as a paper to the University Film Association Conference, 1967.

"The Seventh Art as Sixth Sense." Educational Theatre Journal, XXI, No. 1 (March, 1969), 28-35. Anthologized in Perspectives on the Study of Film. Edited by John Katz. Boston: Little, Brown & Co., 1971.

"Film Aesthetics and Criticism: A Selected Bibliography of Related Materials." Journal of the University Film Association, XXI, No. 2 (1969), 52-61.

"A Contextual Analysis of Antonioni's Film L'Eclisse." Speech Monographs, XXXVII, No. 2 (June, 1970), 79-100. Originally presented as a paper to the Speech Association of America Convention and the University Film Association Conference, both in 1969.

"Art as Communication vs. Communication as Art." Presented to the Society for Cinema Studies Conference in March, 1970.

"Core What?" American Film Institute Reports, March, 1972. Presented as a lecture at the Society for Cinema Studies, March, 1972. Reprinted by the National Association of Media Educators in Outtakes, January, 1973.

"Signifiers in Fellini's 8-1/2." Forum Italicum, VI, No. 1 (March 1972), 79-86.

"Film Meaning." Mill Mountain Review, Vol. II, No. 1 (1974), 26-35.

In Press:

The Film Index (with Richard Dyer MacCann), an annotated bibliography of articles on the cinema published between 1930 and 1970. New York: E.P. Dutton, 1974.

"Antonioni." The Basis of Film Appreciation. Edited by Gerald O'Grady. Lexington, Mass.: Xerox College Publishing, 1974.

"Fellini." The Basis of Film Appreciation. Edited by Gerald O'Grady. Lexington, Mass.: Xerox College Publishing, 1974.

"Summary Remarks." Proceedings of the National Conference on Teaching Resources of Film and Media. Buffalo: S.U.N.Y. at Buffalo and Media Study, Inc., 1974.

"Formal Strategies as an Index to the Evolution of Film History." Originally presented as a paper at the XXXth Congress, International Federation of Film Archives, in Montreal, this paper is scheduled for publication in a forthcoming issue of Cinema Journal, 1974

(editor) Performing Arts Resources. New York: Theatre Library Association, 1974-.

Fellini's 8-1/2. Bloomington: Indiana University Press, 1974.

Creative Activities:

General: Actor, playwright, director, stage manager, etc., as part of the theatre companies at Baylor University and the Dallas Theatre Center.

Plays: (Writer) Go Where the Ducks Are, an original full-length play produced at the University of Iowa, January 18-23, 1966.

Multi-Media:

(Writer, producer and co-director, with Richard Byrne). Milepost 125. a forty minute multi-media presentation made to the Southern Baptist Convention at its annual meeting in Denver, June, 1970.

(Co-director, with Robert Gilbert and Hans Breder). Interplay. an original, full-length, intermedia play produced at the University of Iowa, May 8-17, 1969. In response to this production and a proposal made by the directors of Interplay, the Rockefeller Foundation provided funds for the Center for the New Performing Arts to be established at the University of Iowa.

Motion Picture Productions:

As writer:

This Above All, a half-hour televison documentary.
Freedom Bound, a half-hour television documentary.
Project Brother's Brother, a half-hour television documentary.
The Legacy, a half-hour dramatic show aired by NBC-TV on December 27, 1964.
Treaties, a half-hour television documentary aired nationally in 1972.
Home, a half-hour television documentary aired by the ABC-TV network on March 5, 1972. Blue ribbon, American Film Festival.

As Writer-Director:

The Lord's Supper, a half-hour dramatized documentary.

As Director:

The Quiet Desperation, a half-hour television documentary aired by ABC-TV on May 30, 1965.
Twenty-seven public service spots, one minute each.

As Creator-Writer-Producer:

JOT, a series of five minute animated films for children. (see Frank X. Tolbert, "Every Child's Name is JOT." TV Guide, September 6, 1969, pp. 20-21).

As Writer-Editor:

Of Picks, Shovels, and Words, a half-hour documentary aired by NBC-TV on May 29, 1966, and re-run by NBC-TV on January 1, 1967. Winner of 18th Annual Chris (1970) presented by the Film Council of Greater Columbus.

Consultantships:

Urban Research Group: Austin, Texas
Trinity University: San Antonio, Texas
Baylor University: Waco, Texas
Learning About Learning: San Antonio, Texas
Southern Baptist Convention (various agencies)

Lectures:

"Art as Communication vs. Communication as Art." Presented to the Society for Cinema Studies Conference in March, 1970.
"Post War Cinema -- The Italian War Bride" Voice of America, 1972.
"Evolution of Form in the Early Italian Cinema." Presented at Harvard University, April, 1974.

Other lectures are mentioned in the section above on Publications.

Invited lectures at various other colleges and universities, including S.U.N.Y. at Buffalo, University of Iowa, University of Corpus Christi, Le Moyne College, Onondaga Community College, University of Tennessee, Brandeis University, Syracuse University, Ottawa University, University of Oklahoma, Hofstra University, and Harvard University.

Misc. Grants and Activities:

- A $6000.00 grant from the Southwest Creative Film Center.
- Project Director, two grants from the National Endowment on the Arts.
- Project Director, $110,000.00 grant from the Jerome Foundation.
- Grants, Graduate School of Arts and Science, New York University.
- Project Director, $5100.00 grant from the New York State Council on the Arts.
- A $12,000.00 research grant from the National Endowment on the Humanities.
- Chairman and Member, Graduate Studies Committee, School of Communication, University of Texas at Austin.
- Chairman, Committee on Graduate Studies, and Library Committee, Department of Radio-TV-Film, School of Communication, University of Texas at Austin.
- Chairman, Ad hoc Committee on the Professional Doctorate, School of Communication, University of Texas at Austin.
- Grants, School of Communication and Graduate School, University of Texas at Austin.
- Member, New York University Committee on Graduate and Professional Education.
- Member, Steering Committee, Third International Congress on Religion, Architecture and the Arts, Jerusalem, 1973.
- Judge, Western Heritage Awards, 1972.
- Co-Director, American Film Institute Seminar on Film, Center for Advanced Film Study, Los Angeles, California, 1972.
- Former Faculty Associate, Institute for Advanced Environmental Studies, Austin, Texas.
- $1000.00 University Film Association-McGraw Hill Award for film scholarship.

References:

(A confidential file of references may be obtained from the Educational Placement Office, University of Iowa, Iowa City, Iowa 52240)

Ted Perry **
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4-2-73

Catalog of the Obvious*

I have a very simple presentation to make, really, which is merely to point out that the sudden explosion of interest in, making of, study and learning about film and video has created a situation in which there is a great deal of creative individual effort but very little national organization, either in terms of such simple things as exchange of information or in terms of more complex matters such as the setting of national priorities for funding. This latter problem has put a number of funding agencies in the position of being besieged by proposals , many of which are difficult to evaluate in terms of national needs for the growth of film and video creation and study.

As a beginning, I would like to make a partial list of what seems to me the most pressing needs in our field, at least on a national level. I realize that this is terribly presumptuous on my part. My only excuse is that I propose this list only as a starting point, one intended to arouse enough reaction so that the list can be revised in the light of other people's experience. A list such as this should not be made by one person, least of all by one who teaches at a school with a large film program, but rather by groups of people who share certain problems and needs.

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*This paper, somewhat revised, was presented on March 10, 1973 at a conference on film and video education held at Brandeis University under the sponsorship of the University Film Study Center.

**This paper is presented as a part of my letter to Senator Pell because it reflects, by implication, the failure of the AFI to meet the needs of the film community

My remarks need to be prefaced by several things. First, the list seems to imply that none of these things are being done. Of course, that is false; numbers of people and groups are working quite diligently on a number of these tasks. Second, we should note the dangers in attempts to list national needs. It is all too easy for such lists to help create situations in which national priorities take precedence over the work of individuals. I hope that such a dangerous possibility will always inform and direct any national efforts, so that they will be accountable and responsive to the needs, merit, and initiative of individuals. Any organization of national pursuits must be a way to support and encourage the work of individuals, not stifle it.

My list of needs and priorities is neither exhaustive nor does it presume to offer any priority ranking of the individual items I will mention. My comments are divided into five areas: 1) Distribution and Exhibition, 2) Teaching, Research, and Study, 3) Film-making, 4) Preservation, 5) Information Dissemination.

As to distribution and exhibition, it seems to me that some needs are as follows:

1. A national system of distribution for films made by independent filmmakers, students, and those films rarely seen out of major metropolitan areas.
2. The careful choosing of a collection of 500-1000 features and short films to be circulated around the country and also to be housed, for exhibition and study, in regional film study centers where there is equipment for close analysis of each film.

3. An exhaustive study of the projection and sound equipment currently available, with helpful information about equipment selection and architectural design of exhibition situations. Improper masking, poor sight lines, inadequate light sources, doorways that spill ambient light on screens, small projection booths, and other problem areas are still afflicting us. It's ridiculous that screening rooms are still being built, in 1973, with such atrocious viewing conditions. The experience and knowledge of numerous people has to be codified and made available for others, so that the same mistakes don't keep on being repeated.

In the case of film and video creation, there are also several needs:

1. A national plan for providing more apprentice and internship programs where young filmmakers can work [illegible]perienced artists.
2. A comprehensive and continuing study of film and video equipment in order to provide a "Consumer's Union" which would evaluate the existing equipment, suggest modification of old equipment, propose and design new equipment, and provide more information about stock, processing, duplication, lab procedures and costs, etc.
3. The creation of numerous self-instructional cassettes (audio, video, or whatever form is most appropriate) which would aid people to learn, on a one-to-one basis, the technical aspects of film and video creation, e.g., A and B rolling, mixing, splicing, threading, sound recording, etc. These would not be prescriptive, of course, but would serve to support individual teachers with a modular system of cassettes designed to assist the work of individual instructors. Often a student has a technical problem at a time of

the day or night when the teacher is not immediately available. A library of cassettes explaining such technical problems and solutions would enable the student to refresh himself at opportune moments and free the teacher to concentrate on the more creative aspects of the medium.

4. Experimentation with exercises for exploring the development of creative sensibility, such as those used at the Bauhaus some years ago. Almost every filmmaking teacher has discovered a number of exercises which he finds helpful in the learning process. These exercises and workbooks ought to be pooled, evaluated, and made available to other teachers around the country.
5. Financial support for filmmaking, especially that of independent filmmakers, and a fully explicit and evaluated system for selecting people and projects.
6. National Centers for Film Experimentation and more National Centers of Video Experimentation.

Film and video preservation have made rapid strides in the last few years including the restoration of the Library of Congress' Paper Print Collection and the transfer of much nitrate to safety base, but there is still much to be done. For instance, we need:

1. Criteria for determining who shall preserve what, how, and where. Of course, to some extent such criteria already exist at places such as the Library of Congress.
2. A comprehensive, funded system for preserving the current output of film and video.
3. Clear and empirically verified information on long term preservation

of film and video. Some studies are nearing completion on this subject and presumably will be published soon.

4. A catalog of materials now being preserved, where they are preserved, and how they may be studied.
5. Circulation of newly preserved materials to more areas of the country, especially those materials recently transferred from nitrate to acetate base.
6. The creation of regional film study centers where copies of the preserved collections can be studied.

The largest area of need, of course, and the one which most overlaps all the others, is that of film and video study, teaching, and research. In this vast area, there are a number of major needs, many of which are painfully apparent to all of us. Here is just a brief "want" list:

1. A thorough study of possible ways to relate film and video study with present liberal arts curricula and the continuing educational needs of our society.
2. The treatment of film history, criticism, and aesthetics as independent disciplines.
3. Mass distribution of certain basic teaching aids:
   a) complete films and video works made available for long-term study by lease or purchase.
   b) films and video tapes that analyze films and the filmmaking process.
   c) excerpts from feature films and short films that provide very unique illustrations of filmmaking processes and forms.
   d) detailed written analyses of selected films.
   e) case histories of films -- treatments, scripts, rushes, rough cuts, etc.
4. Centers for historical, critical and theoretical research. This seems like a most obvious need and yet I stress it here because in

the desire to indicate the relevance of film and video (certainly a worthwhile position) I often detect an anti-intellectual stance which can only be, in the long run, counter-productive for the growth of the media.

5. Various means for developing and evaluating the teaching of film and video, in its practical and theoretical aspects.
6. Workshops and seminars for advanced practicioners and scholars.
7. More description and cataloging of the holdings of research resources such as the Museum of Modern Art, the Theatre Arts Collection at Lincoln Center, The Center for Mass Communication Research in Wisconsin, the Academy of Motion Picture Arts and Science Library, the Library of Congress, the Anthology Film Archives, the Pacific Film Archives, and others.
8. Studies of ways in which university and college teaching might effectively relate to secondary and elementary education.
9. The institution and support of significant programs for training teachers, curators, programmers, researchers, scholars and critics.
10. Criteria for funding conferences and workshops.
11. Curriculum development, evaluation, and distribution.

And finally, of course, there needs to be some centralized method of disseminating the information gathered in all the previous categories. In addition, a central information source would want to circulate information about the activities of various groups and people, guides to funding sources, and job placement.

Having made a tentative list of national needs and priorities, I must add that I do not think that all of these things should be met by one group. In some cases, a confederation of effort can be helpful to everyone involved. In other cases, such an effort would only lead to a uniformity and exclusiveness which would be more harmful that helpful. I do not think a national film conservatory is the answer to all these needs, nor do I think such answers lie in the hands of a few people.

The solution to these needs and problems lies in the hands of large numbers of people and in the hands of those who truly speak for a constituency. My own impression thus far is that most of the national efforts in solving these problems and needs have not been entirely responsible nor representative, nor effective. The American Film Institute currently is creating a University Advisory Committee, drawn from some 20 university film programs. I would hope that such a committee would speak for all kinds and sizes of film and video programs. Moreover, as vital as such an advisory committee might be, it must be able to establish and implement policy, if it is to be truly effective.

A recent resolution passed by persons present at the Regional Film Study Center Conference at Mohonk, New York, seems to imply a policy making group, one which might be representative of current needs. Let me quote their resolution in full:

> The invited participants at the Conference on Regional Development of Film Study Centers and services consider having access to the resources of film and media materials a major need for the foundation and growth of their activities in the United States. To implement this and related needs, the thirty participants recommend that an ad hoc committee...be established to search out and organize an entity representative of and responsible to the major organizations, institutions and memberships concerned with the making, preservation and study of film and media - the servicing of education, broadly conceived, of the film/media needs of all our citizens. It is

essential that this entity be as representative as possible, be self-determining, and be responsive and responsible to the concerns of all parties involved.

Such statements, also the creation of a University Advisory Committee, and other national efforts are simultaneously frightening and hopeful. Frightening because they imply placing control of the field in the hands of a few people; hopeful because they seem to suggest that a few committed, perceptive, accountable human beings might be able to bring about a helpful alignment of shared needs and resources. Obviously there is a great need to join our common efforts in some sort of confederation, similar in many ways to the National Association of Media Educators which is so successfully serving the teachers in the elementary and secondary schools. I for one would hope that such an organization might come into being, as long as it is responsive not only to the common needs of groups and individuals but also to their differences. It would be a national disaster if some confederation were to constrict, rather than support, the laudatory efforts of those individuals and groups who already provide important services. Any national organizational must serve as a support, not a bureaucratic hindrance, to those energetic and visionary people who are already meeting the needs of their students and communities.

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December 8, 1974

The Honorable Claiborne Pell
United States Senate
Washington, D.C. 20510

Dear Sir:

In my opinion, H.R. 17021 (now H.R. 17054), a proposed bill to fund directly the American Film Institute, should be defeated for the following reasons:

1. In its seven years of existence, the American Film Institute has shown a lack of responsiveness to the needs of film educators, independent film and video artists, librarians, and archivists. I am enclosing an article of mine entitled "Catalog of the Obvious," which tries to stipulate some of the major needs of film education. By implication it says that the American Film Institute has failed to meet these needs.
2. The same AFI has evidenced distinct problems in management regarding personnel. The alarming turnover in key personnel would seem to be a strong indicator of mismanagement and failure to set and support the priorities that a national film institute is supposed to have.
3. The most laudable portions of the AFI programs have been those in film preservation, cataloging and awards to independent film-makers, and all of these programs were produced by contracts with the NEA and other outside sources. The contracts seem to have come into existence in order to protect these programs, so that the AFI could not change these priorities and/or divert the funds for other purposes.
4. The AFI has seldom provided a central source of information and leadership regarding film distribution, union catalogues of all existing film materials, the establishing of regional film study centers and cinematheques.
5. The AFI has rarely assisted teachers at the secondary and university level with useful and substantive publications, curricular materials and other teaching aids, just as it has poorly provided leadership and assistance to film libraries, museums and other organizations which use film.
6. The AFI wants to insist that it wishes to serve the film community and that only a lack of funds has kept it from doing so. I cannot accept that argument. It seems to me that the AFI has selected its priorities and used its funds accordingly. The problem was that film education needs were at the bottom of that priority list.
7. There are currently two substantial research efforts being conducted which should guide any decision being made in the not-for-profit film area.

The Markle Foundation is completing the first major study of the independent film-maker and the Committee on Film and Television Resources (with funding from the private and public sectors) is preparing a study which will serve as a working paper for hundreds of local and regional meetings designed to get maximum participation and information from all sectors of the film and television field.

8. The inadequacies above, and others, lead many of my colleagues and I to believe that direct funding of the present AFI would serve to legitimatize an organization which has been unresponsive and unhelpful -- not entirely out of a lack of funds (it spent large amounts on a national film school in Beverly Hills which has yet to be accepted for membership in the International Federation of Schools of Film and Television) but a failure to set national priorities in accordance with national needs.

9. I also feel that the American Film Institute has failed to play a large role in the education of the American film audience. There is, it seems to me, an implicit obligation to help American audiences understand the newer frontiers of film-making. That too is an educational function which an AFI should serve.

10. Moreover, I fear that this federal support might legitimatize the AFI to such an extent that other funding sources would no longer respond to the proposals brought forth by individuals and groups, referring them instead to the AFI, and thus making the AFI the film institution in this country.

11. Moreover, I am deeply concerned about certain specific aspects of the proposed H.R. 17054 (H.R. 17021), notably:

A. The constitution of the new board provides for figure-head members of the federal government and a perpetuation of the Hollywood industry dominated present AFI board, i.e., that 12 members of the new board are to be elected by the present AFI board. If a new AFI board is to be constituted, this is the time to make absolutely certain that it is broadly based and representative of the national film community.

B. The present bill gives the new AFI the right to receive funds and to make grants in film-making and film preservation. I am most concerned that that these important areas, especially independent film-making, are not high priority items for the AFI and that vital funds for such projects as film preservation might be diverted to AFI operational costs and/or the running of the film school in Beverly Hills.

12. I also feel that direct funding of an American Film Institute might subject it to intense government control and perhaps censorship. The cancelling of State of Siege, as you know, which was planned for the AFI Theater at the Kennedy Center, was done for political reasons presumably.

I should like to note that I support the comments contained in the November 18, 1974, statement of the Association of Independent Video and Filmmakers, inc. I also endorse the statement issued by the Educational Film Library Association in December, 1974, and the letter sent by Mr. Martin Segal, President of the Film Society of Lincoln Center. Copies of these documents are enclosed.

I would also ask that those of you who are studying the proposed legislation, and those of you are contemplating similar legislation, take into account not only the statements mentioned in the previous paragraph but also the testimony given on October 7 and 8, 1974, before the Select Sub-Committee on Education, and also articles and news items contained in the following periodicals:

Film Society Review		January, 1971, pp. 9-11.
		February, 1971, pp. 19-20.
		March, 1971, pp. 25-29.
		April, 1971, pp. 19-24.
		May, 1971, pp. 20-29.
		January, 1972, pp. 11-12.
Film Quarterly		Summer, 1961,
		Winter, 1971/72, pp. 42-54.
Film Comment		Summer 1971
Screen (J. of Society for Education in Film and T.V.)		Summer 1971 (XII, No. 3), pp. 57-95.
Variety	(Hollywood)	August 20, 1974, pp. 1 and 9
	(New York)	November 20, 1974, p. 3
	(New York)	November 27, 1974, p. 3
	(Hollywood)	November 27, 1974, pp. 1 and 4
	(New York)	December 4, 1974, pp. 5 and 34

I have limited my statements to the more negative aspects of the AFI and the proposed bill. There are many positive things that one can say and positive suggestions for amending H.R. 17054. I hope to have that opportunity before your Committee at hearings this week.

Ted Perry
Professor and Chairman
Department of Cinema Studies
New York University

P.S. I would be most grateful if your staff would distribute copies of this letter to the members of your Committee on Arts and Humanities.

cc: The Honorable Jacob Javits
The Honorable William Proxmire
The Honorable Robert Taft, Jr.

New York University

School of the Arts
Department of Cinema Studies

400 South Building
Washington Square
New York, N.Y. 10003
Telephone: (212) 598-7777

Prepared Testimony of

TED PERRY

Professor and Chairman, Department of Cinema Studies

New York University

before the

Select Subcommittee on Education

on H.R. 17021

concerning the

American Film Institute

October 8, 1974

I would like to summarize for this committee what I have heard from many of my colleagues in film education and what I take to be their feelings and opinions about the American Film Institute.

In the first place, there are very positive opinions regarding certain projects done under the auspices of the Institute, notably the awards given to independent film-makers, the preparation of a complete catalog of American films, and the preservation of motion picture films that would otherwise disintegrate. While the American Film Institute was neither the first, nor is it the only organization engaged in such activities, nevertheless it has played a significant role. Every film educator recognizes the enormous importance of these projects and their effect, however delayed and indirect, upon the future of film study.

On the other hand, my colleagues and I are greatly concerned that this may be all that the Institute wishes or will do for film education. We do not know of other projects, planned or realized, which will benefit film study and the teaching of film-making in the 600 colleges and universities now offering such courses. Where are the plans to support film-making and understanding at other levels of education? How and in what ways does the AFI Center for Advanced Film Study in California relate to similar programs at various universities? We do not know. There is little dialogue between the Institute and film educators. What plan or interest is there in developing curricular materials for better educating film students, our children, ourselves, to become more literate and critical in our viewing and understanding of film? We do not know. My impression and experience are / that there are no such plans or interest. The Education Program at the American Film Institute has a very low priority. And I do not think the reason is a lack of funds, but rather a lack of committment, organization, planning, and concern.

There is, I think, a strong opinion among film educators that it would be a misuse of public funds to place large sums directly into the hands of the American Film Institute. For instance, there is much concern about the close ties between the AFI and the motion picture industry. One should ask, I think, whether or not large amounts of public funds should be used to support, however indirectly, the motion picture industry. I am not asking that the American Film Institute divorce itself from the industry but rather that equal attention be given to the independent film-maker, the experimentalist, the documentarian, and other film-makers who have struggled to work outside the restraints that a large industry imposes upon artists.

Perhaps someday I shall be testifying in favor of a bill to fund directly an American Film Institute, for I believe that such an Institute should exist, that it should be engaged in a multitude of activities designed to preserve our film heritage, promote its understanding among large sections of the populace, serve as a switchboard for information, and encourage film research and creation.

In the meantime, however, I share the opinion of many others who feel that it would be a mistake, at this time and without further information, to appropriate funds directly for the American Film Institute. It would be a mistake to vest public funds in an institution until that institution has demonstrated an ability and a willingness to work hand in hand with the larger film education community and to be responsive to its needs. Until that day is here, the proper stewardship of public funds requires that money for film continue to be channeled through the National Endowment for the Arts and other government agencies which have shown over and over again that they can act imaginatively and responsibly. It seems to me that the very concept of a National Endowment, and the wisdom of its funding by Congress, was that it could and would assemble a staff and expert panels capable of making wise decisions about arts funding. Until the day that the American Film Institute can demonstrate that it can make more prudent and creative use of public money, I think that the proposed bill is a mistake.

No doubt many of us expected too much from the American Film Institute. Some of these expectations were born out of our own needs and some were created by promises uttered by the AFI. Our disappointment has been fed by the consistent failure to live up to those promises, and, even more so by the failure of the American Film Institute to create, build upon, consult and serve a broadly based, national constituency. Their failure to consult with film educators, and their insensitivity to the needs of film education are matters of long-standing frustration. With large grants from the public and private sector, the Institute has produced only a few plans, programs, and projects of distinction. It has failed even to get large financial support from the film industry, which certainly ought to be financially committed to the Institute. Moreover, the AFI has been beset with numerous internal programs, particularly a large turnover in staff. The Education Program has had at least four different directors, as I recall.

One rather clear indication of the AFI's position in film education is the rise of several groups and projects whose initial impetus was frustration with the American Film Institute and who felt that they had to organize themselves in order to meet their needs. I am thinking particularly of certain regional film programs, the National Association of Media Educators, and the National Committee on Film and Television Resources and Services. I wish that you could hear testimony from all of those people, and from the people in the professional societies of film educators. My personal opinion is that if they were here to testify a large number would ask that you not support this bill until such time as there is demonstrable evidence that the American Film Institute would at least attempt to use wisely the funds in the interest of film education.

The real issue, then, is the stewardship of public funds. Wisdom dictates that such money only be appropriated for those individuals and organizations who have demonstrated effective, creative, and responsible management, leadership, and organization. I urge you to take the time in order to collect the testimony and the data necessary to determine whether or not the American Film Institute is such an organization.

Ted Perry

office: 400 South Building
Department of Cinema Studies
New York University
New York, New York 10003

home: 110 Bleecker Street
New York, New York 10012

October 17, 1974

Honorable John Brademas
House of Representatives
Washington, D.C.

Dear Sir:

Since testifying before your Select Subcommittee on Education, last October 8th, regarding the American Film Institute, I have had the time to study carefully H. R. 17021, which was not available to me beforehand. While I do not wish to alter my original testimony in any way, nor am I any more in favor of the proposed H. R. 17021, I would like to add several points to the record.

First, I feel that the case is being slightly confused when it appears that one is against the importance of the motion picture as an art form if one is against H. R. 17021. Long before there was an American Film Institute, and during its tenure, there were institutions, such as high schools, colleges, universities, museums, archives, regional study centers, and many other programs making considerable contribution to the education of film-makers, the development of a more discerning audience, the preservation of films, public screenings, and the preparation of film teachers and scholars. It is therefore a mistaken assumption that a vote against the proposed bill is a vote against all of these activities, and their importance, since they would continue to be carried on, and might be carried on better, if the bill were defeated.

Second, I would ask that you and your colleagues consider amending two parts of the bill, as it now reads. While I still object to the bill and to the whole idea of centralizing so much power in those few hands, I nevertheless recognize the fact that the bill might be passed and would therefore ask you to consider certain amendments. In the first place, I would hope that you would reconsider the constitution of the board as it is presently outlined in the proposed bill. Anything that can be done to make the board more representative of the field, and more capable of making responsible decisions about film, would be helpful. In this regard, for instance, I am puzzled about why the Secretary of the Interior is to sit on the board. The present bill calls for the Librarian of Congress and the Archivist of the United States to sit on the board. It would make more sense, I think, to substitute the Head of the Motion Picture Section of the Library of Congress and the Head of the Audio-Visual

Section of the National Archive, since they would have more direct information about the needs of the field.

One other aspect of the proposed board concerns me and that is the appointment of twelve members elected by the present board of the American Film Institute. Since the present board is so heavily weighed in favor of the interests of the commercial motion picture industry, it seems only fair to assume that they will elect similar persons to the new board. There is thus no way that one can hope that a number of important interest groups will have any say on the new board, notably film educators and independent film-makers. I would thus urge you to amend the bill so that these voices be heard on the new board. One way to do this would be to allow the Chairman of the National Endowment on the Arts, upon the advice of the Public Media Program of the Arts Endowment, to name at least five members of the board, or to recommend such names to the President of the United States in order that he could make such appointments.

The other amendment I would suggest has to do with the grant-making powers of the Institute. As Miss Hanks so well pointed out in her testimony, it would be a mistake to create a new Institute which both receives and gives out funds. In a time of financial stress, the Institute is likely to cut its grant-making activities in order to meet its own operating expenses. Thus, to give an example, funds that might go to the Museum of Modern Art to preserve some of its precious archive materials would be used instead for basic support of the Institute. Such a situation would be most detrimental to the Museum's preservation program and to the field in general. One can imagine numerous other examples of conflict which arise when an organization has to choose between its own basic support and the grants it gives to others. I would urge you to strike those portions of the bill which would allow the American Film Institute to give grants for film preservation and awards for film-makers. These programs ought to be continued, of course, but in a manner resembling the present system whereby the services are rendered via a contract with the National Endowment on the Arts.

Thank you for considering these requests.

Respectfully,

Ted Perry

Ted Perry
Professor and Chairman
Department of Cinema Studies
New York University

cc: Members of the Select Subcommittee on [illegible]cations, Congressman Murphy,
Senators Javits, Pell, Buckley, Proxmire.

Senator JAVITS. This hearing is adjourned, subject to call of the Chair.

[Whereupon, at 1:15 p.m. the hearing was adjourned, subject to call of the Chair.]

APPENDICES

Appendix I: Statements In Support Of An Independent American Film Institute

Appendix II: Comments On The Pending Legislation

Appendix III: Statements Against The Establishment Of An Independent American Film Institute

APPENDIX I

Statements In Support Of An Independent American Film Institute

SCREEN ACTORS GUILD

7750 [illegible] 90046
[illegible]

NATIONAL OFFICERS

NATIONAL BOARD

NATIONAL EXECUTIVE STAFF

December 6, 1974

Hon. Claiborne Pell
Room 325
Old Senate Office Building
Washington, D.C. 20510

Dear Senator Pell:

The 30,000 members of the Screen Actors Guild request your support of HR 17504, the bill which would create the American Film Institute as an independent agency. We believe this legislation clearly serves the best interests of the American people in recognizing and promoting the unique contributions of the film industry.

Sincerely,

Dennis Weaver
DENNIS WEAVER
President

Chet Migden
CHESTER L. MIGDEN
National Executive Secretary

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western union Mailgram

CLAIBORN PELL
325 OLD SENATE OFFICE BUILDING
WASHINGTON DC 20510

WALKER ART CENTER HAS SUCCESSFULLY UTILIZED AMERICAN FILM INSTITUTE SERVICES FOR WIDELY ATTENDED FILM EDUCATION PROGRAMS AND SUPPORTS CONGRESSIONAL FUNDING OF THE INSTITUTE. URGE PASSAGE H R 17021 BUT RECOMMEND BILL BE CHANGED AND AMENDED TO LIMIT FILM PRODUCING FUNCTION OF AFI AND GUARANTEE THAT NEW BOARD OF DIRECTORS REPRESENT THE NATIONAL FILM COMMUNITY REGIONALLY AND OCCUPATIONALLY.

MARTIN FRIEDMAN DIRECTOR WALKER ART CENTER MINNEAPOLIS MN 55403

18:05 EST

MGMWSHT HSB

western union Mailgram

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CLAIBORNE PELL
U. S. SENATE
SENATE OFFICE BLDG
WASHINGTON DC 20510

DECEMBER 11, 1974

URGE SUPPORT H.R. 17504 TO INSURE PERMANENT EXISTENCE AMERICAN FILM INSTITUTE. FOLLOWING INDEPENDENT FILMMAKERS, STUDENTS, ACTORS AND FILM PROFESSIONALS HAVE PERSONAL KNOWLEDGE AMERICAN FILM INSTITUTE'S VALUE.

RESPECTFULLY,

ALAN HANFORT - TX.
ALLAN HOLZMAN - MD.
KATHLEEN FREEMAN - ILL.
MURRAY KAMELHAR - N,Y.
MILES WATKINS - ALA.
EDWARD ASHLEY - CA.
DON NAGEL - CA.
BETTY AMBER - MISSOURI
PAUL SLAUGHTER - KENTUCKY
JOE CARLO - CA.
SABINA MARFIAN - ILL.
EDWIN MILLS - WASH. D.C.
WINA STURGEON - N.Y.
DIANE HAAK - CA.
KENNETH BELSKY - MINNE.
ARDIE IVIE - TX.
DAVID BRAIN - CA.
NICK FRANGAKIS - CA.
TOM ROBERDEAU - LOUISIANA
TIM HUNTLEY - FLA.
STANLEY TAYLOR - MISS.
JACK ATLAS - MASS.
ALLAN WEISS - PA.
RUSSELL THACHER - N.J.
JEFF JACKSON - MICHI.
ROCHELLE SMITH - LOUISIANA
MICHAEL ROACH - IND.
JOHN WARDELL - COLO.
MAX YOUNGSTEN - N.Y.
PEGGY PRICE - N.Y.
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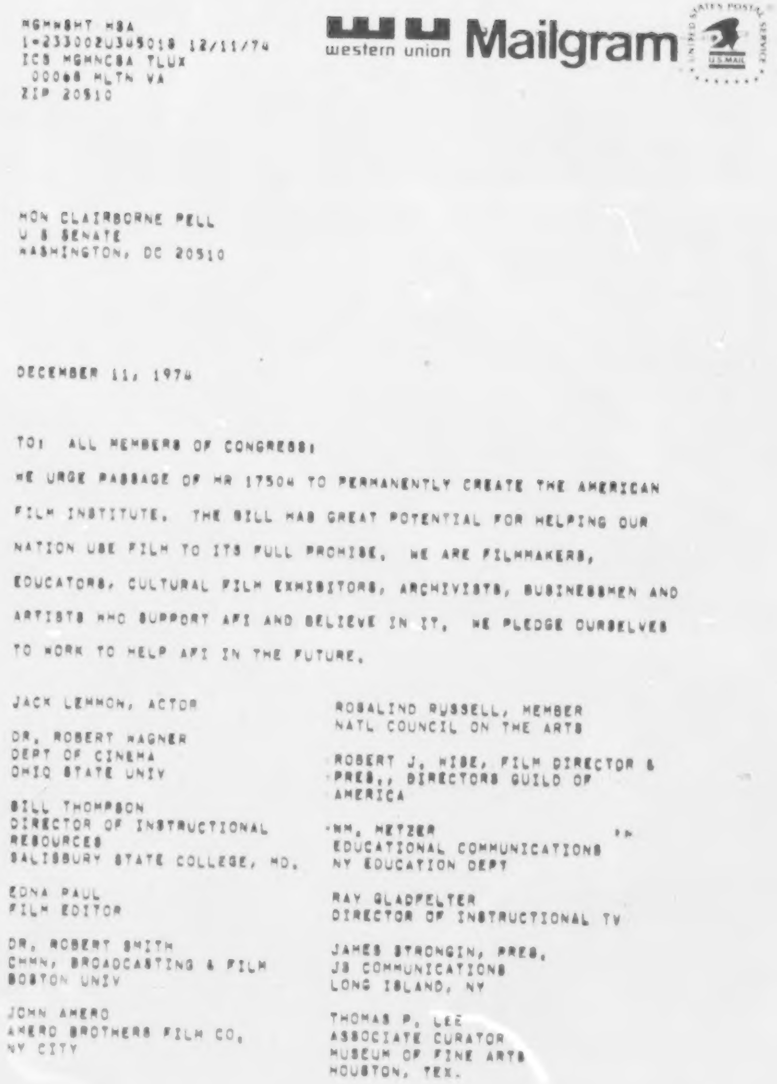

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HON CLAIRBORNE PELL
U S SENATE
WASHINGTON, DC 20510

DECEMBER 11, 1974

TO: ALL MEMBERS OF CONGRESS:

WE URGE PASSAGE OF HR 17504 TO PERMANENTLY CREATE THE AMERICAN FILM INSTITUTE. THE BILL HAS GREAT POTENTIAL FOR HELPING OUR NATION USE FILM TO ITS FULL PROMISE. WE ARE FILMMAKERS, EDUCATORS, CULTURAL FILM EXHIBITORS, ARCHIVISTS, BUSINESSMEN AND ARTISTS WHO SUPPORT AFI AND BELIEVE IN IT. WE PLEDGE OURSELVES TO WORK TO HELP AFI IN THE FUTURE.

JACK LEMMON, ACTOR

DR. ROBERT WAGNER
DEPT OF CINEMA
OHIO STATE UNIV

BILL THOMPSON
DIRECTOR OF INSTRUCTIONAL
RESOURCES
SALISBURY STATE COLLEGE, MD.

EDNA PAUL
FILM EDITOR

DR. ROBERT SMITH
CHMN, BROADCASTING & FILM
BOSTON UNIV

JOHN AMERO
AMERO BROTHERS FILM CO.
NY CITY

ROSALIND RUSSELL, MEMBER
NATL COUNCIL ON THE ARTS

ROBERT J. WISE, FILM DIRECTOR &
PRES., DIRECTORS GUILD OF
AMERICA

WM. METZER
EDUCATIONAL COMMUNICATIONS
NY EDUCATION DEPT

RAY GLADFELTER
DIRECTOR OF INSTRUCTIONAL TV

JAMES STRONGIN, PRES.
JS COMMUNICATIONS
LONG ISLAND, NY

THOMAS P. LEE
ASSOCIATE CURATOR
MUSEUM OF FINE ARTS
HOUSTON, TEX.

PROF, JOSEPHINE WITHERS
ART HISTORY
UNIVERSITY OF MD,

ROY B, WHITE, CHMN
NATL ASSN OF THEATRE OWNERS
CINCINNATI

BROTHER ALEXIS GONZALES
DEPT OF DRAMA & CINEMA
LOYOLA UNIV,
NEW ORLEANS

DONALD R, SEAWELL, PRES,
THE DENVER POST

MILT FELSEN, NOMINEE
MAYOR'S MOTION PICTURE
COORDINATOR FOR
NY CITY

NAT KOLODNEY, CHMN
DEPT OF FILM STUDIES
SCHOOL OF VISUAL ARTS
NYC

DR, RUSSEL NYE
MICHIGAN STATE UNIV

RAY BROWNE, DIRECTOR
CENTER FOR STUDY
OF POPULAR CULTURE
BOLLING GREEN, OH,

THOMAS JOHNSTON
CHAIRMAN,
NEW YORK CINEMATHEQUE
23130 EST

MGMWSHT MSA

MARY KOHLER, PH.D,
LATIN AMERICAN HISTORY

DAVID MALLERY
NATL ASSN OF INDEPENDENT SCHOOLS
PHILADELPHIA

ALBERT JOHNSON
FILM EDUCATOR
SAN FRANCISCO

PEGGY LOAR
CURATOR OF EDUCATION
INDIANAPOLIS MUSEUM OF ART

GARY ESSERT
LOS ANGELES INTERNATL FILM
EXPOSITION

CHARLES GRINKER, PRES,
CORP, FOR ENTERTAINMENT &
LEARNING
NYC

DR, JAMES T, GUINES
ASSOC, SUPERINTENDENT FOR
INSTRUCTIONAL SERVICES
D.C, PUBLIC SCHOOL SYSTEM

DR, ELEANOR GREEN
DIRECTOR, ARTS GALLERY
UNIVERSITY OF MARYLAND

EUGENE STAVIS
DIRECTOR,
NEW YORK CINEMATHEQUE

western union Telegram

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LT
THE HONORABLE CLAIBORNE PELL
UNITED STATE SENATE
WASHINGRONDC

DEAR SENATOR AS ONE OF NANY WHO HAVE HELPED TO CREATE AND MAINTAIN THE AMERICAN FILM INSTITUTE MAY I EXPRESS MY ADMIRATION AND GRATITUDE TO YOU FOR INTRODUCING THE NEW BILL WHICH WILL PLACE AFI IN A SIMILAR STATUS TO CPB AND INSURE THE FUTURE OF AFI S MUCH NEEDED PROGRAMS SINCERLY YOURS

western union Telegram

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NNNN

western union Mailgram

UNITED STATES POSTAL SERVICE
U.S. MAIL

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SENATOR CLAIBORNE PELL
CAPITOL HILL
WASHINGTON DC 20510

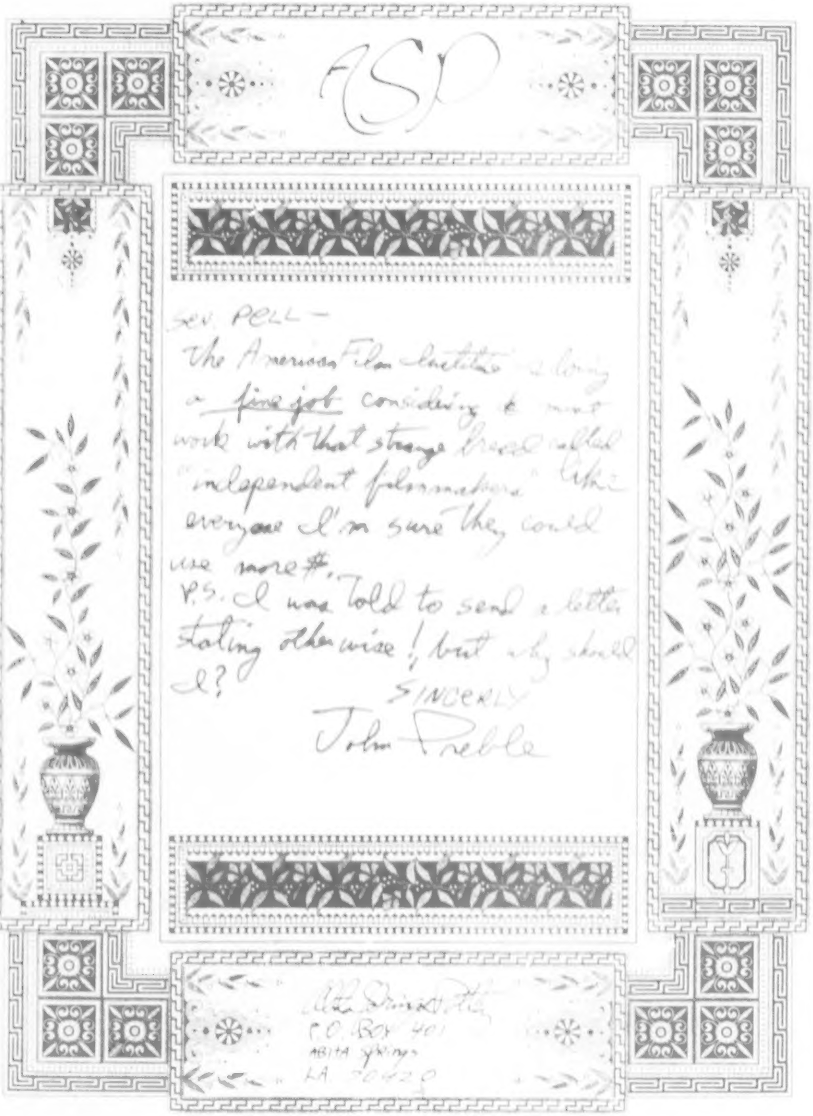
DEAR SENATOR PELL,

MAY I AGAIN EXPRESS SUPPORT FOR THE BILL ESTABLISHING AFI AS AN INDEPENDENT AGENCY.ALTHOUGH THERE HAS BEEN OPPOSITION FROM SOME SEGMENTS OF THE ACADEMIC FILM COMMUNITY, THEIR DISSATISFACTION WITH AFI EDUCATIONAL AND RESEARCH PROGRAMS IS BASICALLY A QUESTION OF PRIORITIES, AFI HAS NOT HAD SUFFICIENT FUNDS TO DO ALL THINGS FOR ALL PEOPLE, AFI'S MAIN THRUST HAS BEEN IN THE DIRECTION OF IMPROVED TRAINING AND FILM MAKING OPPORTUNITIES FOR YOUNG PEOPLE OF TALENT AND PROMISE. AFI AS YOU KNOW HAS ALSO MADE THE PRESERVATION AND CATALOGUING OF THE NATIONAL FILM COLLECTION AT THE LIBRARY OF CONGRESS A MATTER OF HIGH PRIORITY. I RESPECTFULLY OFFER THE OPINION THAT THE BOARD OF TRUSTEES HAS ON THE WHOLE RENDERED CONSCIENCIOUS SERVICE, FOSTERED CREATIVITY IN THE ART OF FILM, AND MADE GOOD USE OF ALL FUNDS, PUBLIC, FOUNDATION AND PRIVATE MADE AVAILABLE TO THEM, THEREFORE, I URGE THE SUPPORT OF THE SENATE FOR THIS LEGISLATION WHICH WILL INSURE A GREATER MEASURE OF STABILITY AND PUBLIC SUPPORT FOR ALL THE MUCH NEEDED PROGRAMS OF THE AMERICAN FILM INSTITUTE.

YOURS SINCERELY,
GREGORY PECK 266 SOUTH CLIFFWOOD AVE LOS ANGELES CA 90049

19117 EST

MGMWSHT HSB



ASP

Sen. Pell —

The American Film Institute is doing a fine job considering it must work with that strange breed called "independent filmmakers." Like everyone I'm sure they could use more $.

P.S. I was told to send a letter stating otherwise! but why should I?

SINCERLY
John Preble

Abita Springs Pottery
P.O. BOX 401
ABITA Springs
LA. 70420

APPENDIX II

Comments On The Pending Legislation

EFLA
Educational Film Library Association
17 West 60 Street New York NY 10023 212/246-4533

Statement prepared by the Educational Film Library Association on H. R. 17504 and corresponding Senate legislation concerning the American Film Institute

The proposed legislation concerning the American Film Institute raises issues which require careful consideration before the bill is passed.

Congress proposes to establish the American Film Institute as an independent agency, receiving an annual federal subsidy amounting to two-thirds of the AFI's total budget (or approximately $2,500,000). While this show of support for one of our most important art forms is encouraging for those of us concerned with the state of the arts in America, the manner of that support has serious implications for the entire American film field.

The Educational Film Library Association is currently preparing for publication the results of a survey of educational media organizations. This survey describes 28 United States organizations serving the film and television field, including the AFI. This immediately raises a question: If the AFI is one of many film/tv service agencies, why should it be singled out to receive a direct federal subsidy?

If one agency is to be established independently as a national film institute, the Board of Directors and the activities of this agency should represent the full spectrum of film in America. The art of film in the United States is richer and more varied than in almost any other nation, and its dissemination in all formats to all levels of society is unparalleled. The world of film in the United States encompasses not only the traditional Hollywood dramatic feature, but also documentaries, instructional films, experimental works by cinema poets, children's films, short entertainment and information films. There is also the whole area of television and video -- critically important aspects of our moving image culture today.

Films are shown not only in commercial theatres, but are widely used in universities, schools, museums, public libraries, churches, clubs, businesses, government agencies, film societies, and many other community programs as well.

Because of the variety and breadth of film activities in the United States, it could be argued that no one agency can effectively represent the American film field. But certainly an independent national film institute, receiving a federal subsidy, would have an obligation to make a real effort to serve all of these varying interests.

-more-

The concept of a government-supported national film institute developed in countries where cultural activites tend to be centered in one or two cities: England, France, Belgium, Mexico, Canada, for example. Because of its geographic expanse, the United States has developed regional cultural centers. The National Endowment for the Arts is currently funding a study of the development of regional film centers. The results of this study should have some bearing on the decision whether or not to establish an independent American Film Institute.

In light of the above statements, we respectfully offer the following recommendations:

1) that a thorough review be made of the scope and effectiveness of the AFI's activities, including a survey to determine if the AFI has the support of the non-theatrical film constituency it should serve in addition to serving the Hollywood film industry.

2) that the forthcoming report on the development of regional film centers receive careful consideration in determining the need for or the functions of a national film institute.

Should Congress decide, following a review as indicated above, to proceed with the establishment of an independent American Film Institute, we further recommend:

3) that the Board of Directors of the independent AFI be reconstituted to reflect the variety of American film interests, including the following:

   a) representatives of the Hollywood film industry
   b) representatives of independent non-theatrical filmmakers
   c) representatives of film educators
   d) representatives other organizations involved with non-theatrical film
   e) representatives of major film archives

These Board members should be elected by their constituents and serve a specified term of office on a rotating basis in order to insure true representation. Members of Congress should not serve on the Board of Directors, and guidelines should be established to protect the institute from political influence.

The full Board of Directors should meet regularly with the Executive Director and other key staff to help determine policies, establish priorities, and see that they are carried out. A broadly based representative Board of Directors is essential in order to establish an independent national film institute that will be responsive to the needs and varied interests of the American film field, and to gain the support and respect of those within the field.

###

For the Educational Film Library Association:

Administrative Director Nadine Covert

Board of Directors, 1974/75

Dr. Stephen C. Johnson, President
(Indiana University, AV Center)

Catherine Egan, Vice President
(Penn State University, AV Services)

Laura Murray, Secretary
(Metro Toronto Library Board,
AV Services, Toronto, Ontario)

Kenneth Axthelm
(Brooklyn Public Library,
AV Dept.)

Dr. James Buterbaugh
(Instructional Media Center,
University of Nebraska)

Dr. Abraham J. Cohen
(Board of Education, Instructional
Materials, School Library,
White Plains, N.Y.)

Harry Geisler
(Paramus (N.J.) Public Schools,
Educational Development Center,
AV Dept.)

Myra Nadler
(A/V Dept., Palos Verdes Library
District, Palos Verdes Peninsula,
Calif.)

Calvin Owens
(Audiovisual Education Dept.,
Cooperating Sch. Dists., St. Louis,
Mo.)

Advisory Council, 1974/75

David Dash, Chairman	(Carousel Films, New York)
Gilbert Altschul	(Journal Films, Chicago)
Barbara Bryant	(Phoenix Films, New York)
Robert Churchill	(Churchill Films, Los Angeles)
Frank McKevitt	(Time-Life Films, New York)

The Educational Film Library Association is a non-profit educational corporation, founded in 1943. EFLA serves as a national clearinghouse for film information and helps to stimulate the production, distribution, and utilization of film and other media for educational and community programs.

National Headquarters: 17 West 60th Street
New York, New York 10023
Telephone: 212-246-4533

ADVOCATES FOR THE ARTS · ROOM 820 · 1564 BROADWAY · NEW YORK, NY 10036 · TELEPHONE (212) 586-3731

12 December, 1974

Dear Senator:

There has been a good bit of discussion and no small amount of consternation regarding the debate on HR 17504: a bill to amend the National Foundation on the Arts and the Humanities Act of 1965 to create the American Film Institute as an independent agency. I know your Committee in the Senate is also considering a similar version of essentially the same bill.

Most of the concern I have heard expressed relates to the need for more discussion on the bill. A number of people in the film community including critics such as Pauline Kael and independent filmmakers such as Ed Emschwiller feel that it would be unwise to separate from the protective shield of the Arts Endowment a small and often controversial segment of the arts. Personally, I am also fearful that the American Film Institute will not be able to obtain on its own the kind of Congressional support it needs; that the subject matter of many films it must support to be effective will also make it vulnerable to censorship; that it will establish a precedent for other institutional and disciplinary groupings within the arts to establish their own separate agency for federal support -- and that, in turn, will be detrimental to the growing yet still fragile public constituency for the arts throughout the country.

There are a number of voices that would like to be heard on this issue. I would hope that your Committee would want to postpone a decision on the bill until the 94th Congress in order to avoid giving the appearance of rushing it through the closing moments of the 93rd to the film community. If I can help in any way by providing information, opinions, or names of individuals who are concerned, I would be -- as always -- happy to do so.

Best regards,

John B. Hightower
Chairman

The Honorable Claiborne Pell
US Senate
Washington, DC 20510

JBH:nvb

Advocates for the Arts is a national constituency of citizens who support legal, public, and economic action for the arts under the aegis of Associated Councils of the Arts

HERSTORY FILMS, INC.
137 East 13th Street, New York City 10003 (212)260-0324

December 9, 1974

Claiborne Pell
Chairman, Special Sub Committee
on Arts and Humanities
325 Russell Senate Office Building
Washington, D.C. 20510

Dear Sir:

Having been inspired enough by the American cinema to spend most of my energies on film, I am delighted that Congress has before it legislation designed to foster that American expression, (H.R. 17021: The American Film Institute).

Having struggled as a filmmaker, I realize that programs like AFI are necessary to the development of American film as an expression, art, craft and industry.

But, the proposed board of directors as submitted in bill # H.R. 17021 is not a democratic representation of American filmmaking. Aside from the limited feasibility of these people being able to meet very often together, it is not an appropriate representative group. I hope you will amend this plan and instead have board representative of American filmmakers (Hollywood, Documentary, Experimental, all kinds of films) and the American people (men, women, white, black, minorities and geographical diversity).

I am truly horrified at the thought of an arm of the Federal government being made to serve Hollywood only, as the current proposal does.

I hope you will weigh this legislation carefully and give it as much of your time as possible.

Sincerely,

Marian Hunter

Marian Hunter
Herstory Films

MH/sb

UNIVERSITY OF SOUTHERN CALIFORNIA

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December 12, 1974

Congressman John Brademas
Chairman, Select Subcommittee on Education
2178 Rayburn House Office Building
Washington, D.C. 20515

Dear Congressman Brademas:

Thank you for your kind and thoughtful reply to my letter concerning H.R. 17021, the bill to establish the American Film Institute as an independent agency.

I was very pleased to learn that the committee did hear from some film educators. Unfortunately there was no one that I knew of from the west coast where the two largest film schools in the country are located. The largest film school in all of the United States is here at USC. The second largest would be at UCLA also here in Los Angeles. I merely felt that it would have been useful to the committee to have some input from the two major film schools.

In my letter to you orginally I must note that I was not concerned that the AFI becoming an independent agency would prevent the Endowment for the Arts from continuing its public media program. This was not my concern at all.

My major concern was that the American Film Institute continues to put the major portion of its budget into its Advanced Study Center here in Los Angeles at Greystone Manor. I feel that this money is not spent very wisely.

What is happening at Greystone from what I can gather is that it is doing no more than USC, UCLA, NYU and other film schools are doing. It is serving the same function as these other schools. In addition these other schools serve that function at a far lower cost than the American Film Institute does. If we assume that the American Film Institute spends two million dollars on their Advanced Study Center each year, and I suspect their actual budget is closer to that figure and if we assume they have fifty fellows, then the cost of their education is approximately forty thousand dollars per year per student. I feel that there are a number of schools around

Congressman John Brademas
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the country who give their students the same education for a cost closer to three thousand to four thousand dollars per year. This is certainly much more efficient education. In addition at the other schools these students get a college degree. The American Film Institute is not a degree-granting institution.

I understand that when they were first set up the AFI intended to accept people who were not college students though for the most part the students they do accept are college graduates. Thus it is not serving the purpose of opening up film education to the non-college or non-matriculated student except in a few cases. We at USC do make provision for non-matriculating students as we have done with Department of Defense students and others for over 20 years.

My suggestion, therefore, was to close down the Advanced Study Center and make that money available in the form of scholarships to worthy students who might be selected by the Endowment for the Arts. These students can then go to the film school of their choice for an education taking their scholarship with them. The alternate suggestion was to make the scholarship money directly available to the various film schools in the United States. I believe either of these things could be easily handled by the Endowment for the Arts.

I am not suggesting a diminishing of the AFI budget. I would like to suggest that the budget used at the Advanced Study Center be put into the educational, the publication, the preservation programs that are now under-funded at the AFI. Myself and many other educators like me feel that the AFI is doing a outstanding job but a very limited job in some areas and in other areas is doing a job that does not need to be done.

Thank you very kindly for you concern.

Very truly yours,

Bernard R. Kantor
Chairman, Cinema

BRK:ch

cc: Congressmen Perkins, Quie, Thompson, Hansen, Meeds,
Peyser, Hansen, Sarasin, Mink, Cederberg; Senators
\>Pell, Tunney, Cranston; Nancy Hanks, Chloe Aaron,
Congressman Rees

Group Creativity Project

DAVID SHEPHERD
Videofamilies of Westchester
(non-profit)
66 N. Greenwich Rd.
Armonk, N.Y. 10504

12/4/74

Hon Claiborne Pell!

As a former resident of Narragansett (my father knew yours) I wish to urge you [REGARDING HR 17021 AMERICAN FILM INSTITUTE]

= Amend the board so that it reflects the activity and needs of 16mm & 1/2 inch video producers

= Make it more cost effective vis-a-vis foot of film/per audience member.

This AFI is not "American", according to my sources, but rather a subsidy for commercial film

David G Shepherd

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November 30, 1974

Senator Claiborne Pell
325 RSOB
United States Senate
Washington, D.C.

RE: AMERICAN FILM INSTITUTE ACT, H.R. 17021

Dear Senator Pell:

As a filmmaker who received a grant from the American Film Institute (1972, BETHLEHEM) I would like to comment on legislation that is now before your committee.

Although the AFI has received much criticism recently, I must say that my experience as a grant recipient was very good. I received the money on schedule; the AFI never interfered with the production; there was never any problem whenever I encountered delays; and the AFI freely offered advice and assistance whenever I needed it. As a filmmaker, the opportunity that the AFI grant afforded me was a giant step forward in terms of the development of my creative ability. The Independent Filmmakers Program is an exceptionally fine program and it should be extended so that more filmmakers could benefit from it.

The problem I find with the AFI is what appears to be a set of misplaced priorities. More money is being spent on administration and frills, than on serious programming designed to develop and enrich the filmmaking community. I feel that the AFI is suffering from serious administrative problems and is not being responsive to the full spectrum of interests within the film community. To set up the AFI as the official guardian and preserver of American filmmaking traditions, without fundamental changes in the interests represented on the AFI Board of Directors, would be a terrible mistake.

Secondly, in terms of the way H.R. 17021 sets up the Board of Directors, I feel that any direct involvement by government officials is wrong, and ultimately threatens the integrity of the AFI. If the AFI is to exist for the purpose of advancing the art of film there is no reason for politicians to sit on the Board. If, on the other hand, the purpose of the AFI is to be a show case for commercial films; a production agency for patriotic propaganda; and a pastime for a few political appointees, the noble intentions with which the AFI was founded will just become a lot of hollow rhetoric.

I urge you and the rest of your committee to give serious thought to the implications of HR 17021 and the purpose that an American Film Institute could serve if properly structured and set up.

Sincerely,

Robert Thurber

Robert Thurber

[Film Quarterly, Summer 1971]

THE UNLOVED ONE

(Ernest Callenbach)

CRISIS AT THE AMERICAN FILM INSTITUTE

In our Summer 1961 issue, FILM QUARTERLY printed a detailed plan for an American Film Institute, prepared by Colin Young on the basis of extended discussions with educators, film-makers, critics, distributors, exhibitors, museum and archive personnel, film society people, and others. In 1966 the AFI actually came into existence, thanks to support from Lyndon Johnson, and in the following years it carried out various programs. Since the firing of research staff from AFI's Los Angeles Center for Advanced Film Studies, early in 1971, there has been much public and private debate over AFI's functioning, and its fate now hangs in the balance, with decisions on future funding about to be made as we go to press. The following article is based on extensive conversations with dozens of AFI critics and supporters, including many people who have been in positions to observe AFI operations, and also with the director of AFI, George Stevens, Jr., who discussed AFI policies with me and provided other useful information. The article attempts to put forward an assessment of AFI performance so far, and to make a series of policy recommendations (some of them for drastic changes, some for continuation of previous policies) as a basis for working toward a consensus on the AFI which would help to ensure not only its survival but its continuation with widespread support in the film community.

Outside assessments generally seem somewhat beside the point to inhabitants of a given institution, as is clear to anyone in a university rated on some national scale; and the American Film Institute, though not very large as institutions go in present society, is a complex entity which no one person can ever quite grasp. Yet there seems no escape from the attempt—even though we must also recognize, candidly, that thinking about institutions is almost always a bore. In our over-institutionalized era, the great drift of thought and feeling is paradoxically anti-institutional; as our corporations and universities and military establishment grow ever larger and more bureaucratic, the human beings who actually inhabit them grow ever more disaffected—the controllers as well as the controlees. These major institutions already show signs of fatal strain; at some point not many years off, they seem likely to suffer catastrophic breakdowns, of which we already see the signs: industrial sabotage and general laxity are widespread, students have lost virtually all confidence in the rationality of university purposes and structures, and the military apparatus is on the verge of "unreliability," with desertion, fragging, drug-taking, and political or conscientious objection reaching stupendous levels. Large institutions have one main advantage: clout. Sometimes this translates into some kinds of efficiency, and sometimes not. But they always have one fatal disadvantage: they are no fun. Living within them, as Frederick Wiseman has patiently been showing us in his films, is a damned drag; and the natural reaction of people everywhere is to withdraw not only political allegiance but also intelligence, energy, and love, which they attempt to deploy in more direct, human, and life-enhancing channels. Thus the slogans of organizationally sophisticated people these days run along such lines as: Never create one big organization where three small ones would do! Decentralize! Let those who do the work have a role in controlling it!

It is obligatory to think in such large and personal terms at the start, if we wish to generate any real perspective in which to view the AFI and its achievements and failures: otherwise we remain captives of mere isolated current events. If the AFI is worth thinking about at all, we must think about its seriously, not only for what it might practically accomplish that would seem good to us, but as an institution which seeks to maintain itself, grow, and seek support or sympathy from human beings. This is not subjecting AFI to some kind of idiosyncratic political test, it is simply to acknowledge that, like all institutions in this era, AFI must be evaluated not only in terms of words (the old Puritan standard) but also in terms of what it adds to the human environment—whether it is an entity that commands human sympathy. Institutions which cannot command it will ultimately wither; for even our majestic main institutions, despite all the money and violence at their disposal, are finally vulnerable to the simple withdrawal of people's acquiescence.

On the other hand, if we wish to think seriously about the institutions of the film world, it is also important not to be sentimental—that is, not to concentrate merely on "the good of the art" and similar wholesome generalities. A scheme for a national film institute was put forward by people with the good of the art in mind, but it lay around for a long time without anything happening. The actual American Film Institute with money in the bank arose only because the national government and big foundations (which are less distinguishable than you might imagine) decided it was a good thing, and the big film companies went along.

Now in general a capitalist state takes an economic role in an art under only two conditions, which may not be exclusive: either the art is foundering commercially (like opera and dance) and is maintained by the state because it is ornamental and preserves and upper-class cultural image; or the art is potentially useful or dangerous in political terms, as film was to Goebbels and Mussolini (to whom we owe the Centro Sperimentale and Venice Film Festival). The stigmata of such state intervention are by now well known and easily recognized; in this country their most spectacular manifestation is what is called the Lincoln Center Syndrome. The chief symptoms are: massive, ornate, espensive buildings; centralized programs administered from above with little or no public participation; great losses incurred from misestimation of public reactions; a chronic disproportion in budgeting whereby ceremonial and decorative functions consume greater funds than actual work; and a fear of programs that might liberate energies from below and bring about organization from the bottom up, either by "producers" of the art or "consumers."

Such are the natural dangers to which any art institution founded under the conditions we live in may be theoretically expected to fall prey.

Certainly the film industry was in trouble; some of its more forward-looking members, at least, realized a film institute might help develop the new talent that was no longer being trained within the corporate structure; they also doubtless hoped that it could take over certain research and coordination functions that the industry might otherwise have to undertake itself, and that it could serve as a focus of national concern for the art in a more politically neutral sense than the industry's actual trade associations. Certainly also the government is aware of the dangerous potential of film in an era when the media have demonstrated profound braking effects upon the governments ability to generate war hysteria; sophisticated *Kulturpolitik* thinkers may have hoped that an institute, by "taming" dissident talents through periodic infusions of cash, might help stem the steady brain drain from the industry into alternate modes of expression; and even if this didn't always help, at least the institute would be in touch with a sizable portion of the possibly dangerous film-makers of the country. Whatever precise motives proved critical, it was clear that any American film institute would be a *liberal* force in that special American sense in which Lyndon Johnson, who authorized the AFI's beginnings, was a liberal; and George Stevens, Jr., who had run the US Information Agency foreign-propaganda film program, was a reliable liberal to run the new institution.

The record complied by Stevens and his staff seems to me a mixed one. Checking off AFI's score against our theoretical dangers, in brief summary (I will return to some of these items below):

The AFI has indeed acquired its monumental edifice, in the Greystone mansion in Beverly Hills; its administration presently resides there, behind fences and guards. Its mode of operation has been largely centralist, though it has regularly sought advice from widespread sources. Its theater in Washington, lacking the support of a sizable community of film goers and saddled with unrealistically large operating expenses, has lost large sums and jeopardized the future possibility of regional theaters. Lastly, by failing to develop either a distribution system or a general membership organization, and being unable to clarify its relations with grantee film-makers, AFI has cut itself of from its ultimate potential for political health, namely a working relationship of mutual support from wide elements of the American film community.

In the present crisis, characterized by vigorous criticism of AFI priorities, administrative practices, accounting, and personnel relations, plus grave doubts about continued financing, it seems essential to keep these "strategic" considerations in mind while reviewing the actual work which, in its almost four years, AFI has accomplished. Stevens sometimes replies to critics that the defects of AFI are due mainly to trying to do too much too fast. In the administrative sense, this may be true: AFI has fostered many unrelated projects that never quite worked out to anything. But in a larger and more crucial sense, it may be argued that AFI has done too little: it has not attacked the problems of distribution which were a main consideration of most of those who proposed a film institute in the first place; it has not attempted to build a practical relationship with a large constituency until financial disaster loomed; and it has lacked a sense that the problems of the film world are connected with the large and agonizing issues of how the arts should help us confront life in pathologically "advanced" industrial society.

What then has AFI been doing, and what should it be doing if it hopes to win wide support for its continuance?

ARCHIVES AND CATALOGUE

The main initial thrust of AFI attention and expenditure was toward the recovery, preservation, and cataloguing of the basic theatrical film heritage of the country. The great gap in the Library of Congress and other archives of the twenties and thirties was somewhat filled in. Decomposing nitrate prints in various collections were were transferred to acetate stock, although some $10 million is needed to complete the job. "Lost" films were turned up in attics, European archives, neglected vaults.

Some 5,000 films have reportedly been saved, altogether. AFI should make it possible for outside historical researchers to evaluate and use these new resources, by publishing a working mimeographed list of the titles involved, although the consensus of opinion is that the task of salvage has been well performed. (Also—late in the game, but better than never—a knowledgeable advisory committee has been set up for the archive work.) At any rate, a substantial number of additional films can now be studied in the LC archive. They can be examined only on the Steenbeck table and cannot circulate; but they exist.

Moreover, an exhaustive catalogue of American theatrical films has been established, on the lines of national catalogues that had been produced in other countries, providing at last a central source of factual information about virtually all theatrical films from the past. The first volume of this catalogue is about to be published, and will constitute a first-rate research source. It is also important to begin charting the great morass of nontheatrical film, or at least selected parts of it, since it is in this area that most significant developments are henceforth likely to center.

Such a project, it bears noticing, is the kind of thing that a large organization with a lot of money is well equipped to carry out: initiative at the top, backed by cash and with reasonably good staff selection, can set objective goals and achieve them. The recommendation here seems clear:

The preservation and catalogue programs should be continued as before the drastic financial-crisis budget cuts; and an active campaign should be undertaken toward obtaining congressional funding for the remaining nitrate-transfer work. Organizationally, the objective here should be to spin off the permanent archive work into the Library of Congress once funding of the Film Division has risen to sufficient levels to support it: the LC is our de facto national archive, and it would be silly to maintain a separate organization to do its work for it on any except the present emergency basis. The salary amounts necessary to the AFI work of locating and obtaining films are small in any case, less than $40,000 per year. The essential beyond that is to procure the massive funding needed to complete the archival job—involving sums far beyond any realistic AFI budgeting. Once that task is accomplished, AFI should probably confine itself to maintaining a kind of scholarly "visiting committee" which would periodically assess the work of the LC archivist and of our other "private" archives.

INDEPENDENT FILM-MAKER SUPPORT

Another largely successful AFI program was the providing of production funds to independent film-makers, and for a time, to film students and to scriptwriters. There has been confusion and some hot feeling about the contract provisions on distribution: the money provided was never a free grant but in effect a loan. However, on the whole this program seems to have been well administered; it came somewhat near the granting-agency ideal: a small office containing one decision-maker with a telephone to a knowledgeable board of advisors, one secretary, and one check-writing machine. Funds were given to a surprisingly wide variety of film-makers, some well known for highly unorthodox works, some not known at all. It will be some time still before a careful evaluation and assessment of this program is possible. However, scriptwriting grants were given in 1968 and 1969 to 14 projects by writers including Melvin Van Peebles, Jim McBride, Arthur Barron, Fred Wiseman, Terry Sanders, and Jack Gelber; even if these all turned out to be failures, they would be honorable ones. Film-maker grants in 1968 went to 24 projects, and have resulted in films including Paul Sharits' Razor Blades, Robert Kramer's Ice, Will Hindle's Watersmith, Jimmy Murakami's The Good Friend, and John Korty's Imogen Cunningham. Thirty grants in 1960 aided films that have included George Manupelli's Dr. Chicago, Jordon Belson's Momentum, and John Hancock's Sticky My Fingers, Fleet My Feet. The 1970 grants aided Bruce Baillie's Quick Billy, Connie Beeson's Ann, A Portrait, and projects by Tom Palazzolo, Andrew Sarris, Scott Bartlett, Patricia Amlin, Caleb Deschanel, and James McBride. AFI plans include some $406,000 for film-maker support in fiscal-year 1972, if the desired level of financing is obtained. The American film world is substantially richer by the films that AFI has helped finance, and a substantial expenditure in this area will continue to be desirable. The recommendation here, therefore, is: Independent film-maker support should be continued much as before, but with true grants.

DISTRIBUTION

However, film-maker support is not an absolute good in itself. Funds spent on film-making help bolster supply; they do nothing to increase demand. Making films is only half the battle, and not the harder half either. In film as in other arts, we do not lack talent; we lack new connections between talent and audiences. The old connections provided when the theatrical industry was an efficiently functioning mass-production machine have been broken. The problem of building new connections is the overriding organizational problem of the art at present—with ramifications on aesthetic, technological, economic, political, legal, and industrial levels. The old Hollywood forms no longer work; the economic mechanisms of the industry's "independent" production are becoming unfeasibly chancy; the role of film in public life and as an industry is increasingly uncertain.

In such circumstances we surely might have expected a national film institute to address major energy to this area of concern. This could have meant, to give some examples: carrying out a somewhat detailed inquiry into the nature and sources of the problems vexing our distribution system; exploring novel distribution approaches which commercial distributors have not so far been able or willing to experiment with; attempting to coordinate the alternate circuits that have already come into existence in the college and university world, so that their joint economic weight would be more usefully felt; pressing new technology (8mm, videotape, cassettes, etc.) into the service of increasing diversity and directness of contact between filmmakers, filmviewers, and film teachers; initiative in planning how to utilize education and cable TV. AFI has moved in none of these directions, and as far as I can determine from talking with Stevens, has not even taken the matter seriously enough to debate policy alternatives. (This is not, apparently, because of obstructionism by industry representatives on the Board of Trustees, as has been rumored.)

In the event, thus, although AFI has given partial support to many excellent production projects, the distribution even of these films has been left in limbo. In some cases the filmmakers have themselves been able to make distribution deals (sometimes only after hassling with AFI). In some cases films remain on the shelf. In a few cases AFI has made or instagated deals. But these activities have all remained passively within the existing constipated distribution machinery, when what is needed is precisely some energetic initiative in breaking through the existing blockages.

It is important to realize that new films have been left increasingly stranded during the period of AFI's existence because of the cannibalization of the old independent 16mm distributors by big corporations; in the ensuing reorganizations aimed at greater profitability, the distributors have lost their film-wise staffs, and their openness to new films has declined sharply; they are making plenty of money with the old collections—built up not by corporate managers but by individual small businessman who loved films and had taste: Tom Brandon, Leo Dratfield, Willard Morrison, and their many unsung colleagues. It has, ironically, been precisely during the period when American independent production has blossomed artistically that distribution has become harder, with filmmakers turning increasingly to self-help groups like Canyon Cinema and the New York Film Makers Coop.

But it is not only to prevent its own films from lying unseen that AFI initiative in distribution is essential. There are at least three other major cultural reasons. First, the obstacles to circulation of foreign films are such that the US can be called a cinematically under-developed nation; there is a great backlog of interesting foreign films that have never gained distribution in this country, and the situation is steadily deteriorating, though we have not yet achieved the isolation of a poverty-striken East European country like Poland. (Here, for instance, AFI coordination could assemble booking guarantees that would cover subtitling costs.) Second, distributor price policies are gradually forcing a contraction and distortion of film use by small colleges and in classrooms. The boom in college large-audience showings has led to a creeping and then galloping inflation of rentals. The situation has become so serious that some kind of concerted boycott by educators is now being contemplated, on a national basis; if housewives can roll back supermarket prices, the reasoning goes, so can film teachers, who are potentially a far more tightly organizable group. (Here, active AFI pressure on distributors could have helped develop realistic sliding scales to ensure the availability of the basic materials of the art for those who wish to teach it). Third only by reaching out to a national general membership with meaningful services can AFI build the constituency it needs; and better distribution is not only a need, it is the need which all American film lovers share. If AFI can provide greater availability of films, it can presumably also provide admission reductions, price advantages on books and publications, membership information services, and other worthwhile services.

This is perhaps the place to repeat that some cultural organizations—including our operas, film festivals, subsidized theater companies, and similar elements of "managed culture"—are run by initiative and money coming down from on high. When the money stops, they stop, because their vitality has been artificially induced. The old film-society movement, now largely replaced by programs managed by paid college officials, was an example of a different way of doing things: self-propelled, self-financed, and self-controlled. In the Film Makers Coop, Canyon Cinema, Newsreel, American Documentary Films, and similar groups we have contemporary examples: operations where the initiative comes from the people who badly want to accomplish something, and somehow find the wherewithal and energy needed to do it. These organizations are always a bit slapdash and seemingly in constant jeopardy; they have beat-up furniture, funky offices, unpaid phone bills, and unorthodox habits of correspondence. But they have a lot of good friends; they are resilient; they are respected and loved because of what they do and who they are, not because of their "image." We need more of them; and wherever possible we should do what has to be done through organizations of that type rather than through cushy-financing outfits. It is not only that, dollar for dollar and man for man, such small, personal organizations are more efficient than big, heavy-administrative-cost ones, but that they are more pleasant and liberating places to work in.

THE CENTER FOR ADVANCED FILM STUDIES

I must move on, however, to the stage of AFI's history when Stevens moved from Washington to Los Angeles and began the Center there, which led some observers to fear a concentration on production and a neglect of AFI's other functions. At first such fears appeared groundless, for the chief activity in LA was to be the school at Greystone, intended as a "conservatory" for talented young film-makers, operating on a tutorial system and combining production training, scholarly research, and actual film-making. The Greystone mansion (a city-owned white elephant in Beverly Hills acquired for $1 per year but expensive to repair, maintain, and guard) was refitted with offices, a very costly projection booth and screening room, and sophisticated modern editing and sound equipment. It became, in effect, a small studio. Serfs from the outside enter the grounds through a guarded gate, reminiscent of old studio fiefdoms. The main building is enormous in scale, and its wide corridors, balconies, and staircases seem strangely empty, as if the place has carried over some of the atmosphere of a mortuary from its use as one in Richardson's film The Loved One. (Forebodingly, this was Greystones' last practical use before AFI took it over, except for hippies crashing overnight in the extensive grounds.)

Something like $2 million, which is about one third of AFI's total outlays, has been spent so far on the Center, and its projected 1972 budget is over a million; these outlays have been toward the education of some 40 Fellows. This scale of expenditure has given rise to the charge that the Center tail is now wagging the Institute dog. As Kay Loveland, Steven's former assistant who resigned in protest against AFI policies and firings puts it, "It appears that $2.6 million has been spent at the Center so that 30 film-makers can have inadequate production experience. They have been less than prolific so far. While they have received script counseling from Frank Daniel and have written a number of short and feature scripts, they have certainly failed to gain much practical experience in film-making—and they hardly needed a mansion and $2.6 million to write scripts."

The Center is, it seems to me, a microcosm of AFI problems in "miniature," and its orientation thus needs extensive discussion. The basic aim, according to Stevens, was to help train a new generation of American film-makers who might do for America what the New Wave did in France. Although most early thinking about an AFI did not envision a new school as a necessary part of an institute—the pulling and hauling over the Stanford Research Institute's "independent" study (which paralleled AFI's start) resulted in the inclusion of a school in the AFI's tentative organization chart.

Now on a basic level, it is extremely difficult to justify spending any money at all to establish another film school in the United States, as opposed to available easy alternatives such as subsidizing existing schools, making grants to deserving young film-makers, or establishing an extensive apprenticeship system. The sole argument for doing so would be if one had a scheme in mind which could in fact hope to accomplish what happened in Paris. For on a more mundane level, it is relatively easy and getting easier to teach film-makers the technical rudiments of the art. As Conrad Hall (no mean technician) recently remarked, "The technique is all easy to learn. I could teach anyone to be a cameraman in a week." Film courses in high schools, colleges, and university extension classes are widely available; besides, many aspirants are capable of teaching themselves much of what they need to know technically, with a little help from their friends in film companies, television crews, film school classes, and so on.

On the other hand, no one has yet proved that film as an art can be taught anywhere, or in any amount of time, or with any amount of machinery. The artistic record of our film schools is not impressive when compared, for instance, with that other great "school," vaudeville; and it might well be argued that the most successful contemporary film school is not a school at all, but the Cinemathèque Française. The lesson of Paris is indeed an instructive one; for the impact of the official school, the IDHEC, was as nothing; what counted was the impact of Langlois's incessant and dumbfoundingly catholic film exhibitions on the one hand, and the impact of the thinking done by André Bazin and his colleagues on the other. What happened in Paris during the formative years of the New Wave was that a considerable number of film-mad young people took advantage of Langlois's policies and, by forming a dense network of cinéclubs of their own, added still further to the screening resources of their city; they talked film incessantly; and they then used these experiences to work out their own new ways of making films. We are still taking the precise measure of their achievements, which can (desipite their diversity) be looked at as a pushing of the American individualist cinema to its ultimate, logical conclusions; but the important thing to remember is that these achievements flowed from an intellectual tradition, operating at a particular juncture of history and film history. If we are to trace a somewhat similar course, therefore, it is not the example of IDHEC we must follow, but that of Langlois and Bazin. In short, difficult problems of theory and orientation must be dealth with; and the only way they can be dealt with is to mobilize the kinds of resources marshalled in Paris; endless screenings open to all who care about the art; endless discussions, private and public; endless theorizing and criticizing in a variety of publications; and finally, an openness to new talents on the part of financial backers and distributors.

It seems to me highly doubtful that such an intellectual enterprise can be carried out in Los Angeles, but I am not against an attempt being made; indeed the attempt should also be made in New York, San Francisco, Boston, Chicago. However, Greystone is totally unsuited as a Los Angeles site for it, and the elitist assumptions that underlie the Center are totally inappropriate. There is no human way of ascertaining who are the Truffauts, Godards, Chabrols, Rohmers of America, and then bringing them to the Center to ripen; they can be found—

indeed they can only find themselves—solely through a complex social process of dealing with films, each other, and the American situation. Therefore, if the AFI is to have any significant effect in this direction, it will not be through the operation of the closed-off Center, which is after all just another (if richer) film school added to those already existing in LA, but through its aid in developing general American film culture: in other words, through its primary tasks in the archive, education, research, and distribution areas.

There are two main obstacles facing all talented young people wishing to develop their film-making talents and undertake commercial film-making at present: the difficulty of getting one's first films distributed, and the difficulty of getting "into" the industry, union-wise, influence-wise, etc. The Center has some effect in these areas for its chosen few. But both of these are general problems that the AFI could attack if it wished: by developing an aggregate distribution policy and by a large apprenticeship program, similar to its intern appointments but (1) far more numerous, and (2) extended to nontheatrical films, which by now may well interest more talented young film-makers than theatrical features do. The nurturing of talent is a statistical game, as the old studios knew; you must plant a lot of acorns to get a few oaks. To get some perspective on the way in which film-school spending can be evaluated, we should remember that with the funds that have been spent on the Center, about 600 apprenticeship grants could have been made, assuming something like $3,000 per grant, which most grantees could supplement with income from the productions they work on. (Those fellows who have had internships have generally reported themselves immensely benefitted, incidentally; this seems to be the most successful aspect of Center educational effort.)

To the principled case against any AFI school at all, we must add many other difficulties. The faculty, with the exception of Frank Daniel who was formerly dean of the Prague film school, has had no educational background; the operations of the school have had no theoretical or intellectual orientation that might justify its elitist position. Daniel is a good screenwriter and a fatherly figure who is apparently excellent as a script supervisor; but he comes from an utterly alien tradition and has had no significant intellectual contribution to make to film thought: his draft outline for the educational orientation of the Center sounds like a UNESCO document, full of the best intentions but hoping vaguely to offer all things to all men. The formal Center teaching program has evidently in fact boiled down to occasional guest lectures and visitations by active film-makers. Although some 900 films are reportedly screened yearly (half of these for oral-history projects) they are very badly attended by the fellows, and are largely American features, which hardly constitute the total universe of important films. (Sometimes, indeed, nobody at all shows up for the screenings, not even the person who requested them; and a rule has had to be established that a film will be run if only one person turns up for it.)

It is no news to the older film schools that it is unreasonable in the long haul to expect active film-makers to spend much time at a school, although they are glad to come for an occasional appearance (especially if, as AFI has now begun to do, this gets on television). But if it is hard to bring film-makers to the students, why not take students to the film-makers through apprenticeships, as has long been customary in other arts?

Moreover, the existence of the Center has tended to distort over-all AFI budgeting. Heavy Center expenses (partly but not entirely connected with large and unplanned outlays on a feature being produced by one of the fellows, Stanton Kaye) have drained away funds that should have been spent on archives, research, and education on a national level. In the state of the theatrical industry today, production of features is extremely risky; it will be extraordinary indeed, despite Stevens's optimism on this score, if the Kaye picture actually produces income for AFI. In any event, feature production on this financial scale ($250,000 or more) is clearly something that needs to be undertaken by normal venture capital; when a production goes this enormously over budget, it should stop until further venture capital is secured. (The AFI is not the Swedish Film Institute, with its large tax-derived production funds.)

It is difficult to venture compact recommendations concerning the Center, but part of the difficulty is precisely that the Center is so heavily implicated with the rest of the AFI. Therefore, I propose that the principle of many-small-organizations-are-better-than-one-big-one be applied:

The Center for Advanced Film Studies should be spun off into an entirely separate organization, with its own Board of Trustees and Director. If the Ford foundation is, as Stevens maintains, interested in supporting a film conservatory, by all means let it do so. Greystone is now equipped for the purpose, and can evidently be maintained physically at a cost of something like $70,000 per year. But let the Center exist on its own, so that the AFI will be free of its weight—organizational, administrative, and financial. The policy of having one man attempt to run both organizations seems clearly mistaken. It is charged by his critics that George Stevens, Jr. pulls down $60,000 per year: it is replied by his friends that he works hard. What is needed, however, is not one man struggling to do a $60,000 job, but two men doing $30,000 jobs without stretching themselves as thin as Stevens has to. The necessity to try and manage the Center as well as AFI as a whole, it seems to me after extensive talks with him, has meant that Stevens has not been focusing proper policy-making energy on general AFI priorities since he went to Los Angeles Greystone has, it seem to me, been far closer to Stevens's main personal interests than his work in managing the AFI's other areas; certainly it connects more directly with his prior experience as a film producer with USIA and earlier, not to mention his family background in the feature industry. It may be, therefore, that both he and his constituency would be happier if the AFI and Center are split, and he directs the Center. It seems clear, at any rate, that Stevens has little taste for trying to turn AFI into an aggressively national organization in wide and direct contact with film-concerned people on every level.

The disparity between Steven's approach and what is needed becomes clearer if we turn to an examination of other areas of AFI work, but before doing so let me list a number of recommendations concerning the spun-off Center itself:

An apprenticeship period should be required of all resident fellows, and a nationwide apprenticeship program should be established, not only with theatrical feature directors but also makers of documentaries and experimental films of every kind. An expanded fellowship program should also be established for scholars and critics, and this program too should assist both resident fellows and fellows who wish to carry out programs at established centers of film study, whether universities or such institutions as the Museum of Modern Art, the Cinémathéque Francaise, etc. The program for resident fellows should not be confined to beginning scholars as at present, but should be partly (only partly) modeled on research centers in other fields, where established scholars are offered a year in a "hothouse" atmosphere.

Second, the staff of the Center should be expected to develop a theoretical rationale for their work which relates to the general situation not merely of the American film but of film as a worldwide art form. This rationale should not denigrate theory and criticism or be otherwise intellectually provincial.

Third, there should be a minimum of special showings at the Center and what there are should be publicized; instead fellows should be encouraged to participate in the general on-going life of exhibitions, discussions, and publications in their city. (As explained further below, AFI should, once it is rid of the Center, undertake an active regional role and do some screenings itself in convenient central locations.)

Fourth, fellows should have a voice in management of the Center, through some democratic mechanism, particularly as regards allocation of production budgets; this would impel them to develop skills in articulating their proposals and developing principled arguments on their behalf, through being involved in a real social process.

REGIONALISM

Since some of the recommendations which follow are not within the power of AFI as it is presently organized, let me first outline how it seems to me AFI should function in its national role. It has been recognized by all, since the first discussions of an institute, that the geography of this country is a terrible obtacle. If our culture and our film industry were centered in one place, as is true of London, Paris, and indeed most capitals, the Institute could be located there and centralized functions would be appropriate in many areas (though the British Film Institute, for example, is now engaged in a regional theaters program). As a creation of the federal government, AFI found itself in Washington, a singularly unfilm-minded city. An abortive branch office was opened in New York; then the Center was established at Greystone, and the center of gravity of the organization shifted to the West.

It seems crucial to recognize that a successful AFI must be dedicated to promoting the film interests of all regions of the country, and must be in close touch with the varying problems of those regions. Thus, regional offices should be opened in Los Angeles, New York, Chicago, and perhaps other cities as well. Unlike Greystone, these offices should be located in easily accessible places; they should provide modest screening facilities capable of being opened to the public, with a public coffeeshop adjacent thereto where film people could meet, informal events and presentations could be held, etc. Compact office space should be provided for a small staff, whose primary responsibilities would include coordinating work on distribution problems, aiding and advising educatonal programs, and reporting events and developments to the national office and AFI Reports. This staff would encourage the development of a network of advisory and ad hoc committees drawn from the local film community (broadly conceived to include educators, film-makers, students, critics, industry members, and persons from the general public who care about films). The staff would also be concerned to develop a general public membership program. In short, they would act as gadflies, inspirations, stimulators, troubleshooters; they would go out and engage with the film problems of the country, and attempt to bring AFI's prestige, influence, and money to bear in solving them.

One important task of the AFI regional offices would be the development of regional theaters, either directly under AFI auspices like the one in Washington, or through assisting local museums or other groups in the manner of the BFI. Unfortunately, the Washington theater has been so expensive that its experience will tend to frighten off those interested in beginning other theaters. After modest and quite successful beginnings, the Washington theater was moved to a high-rent shopping center where its losses have been spectacular (on the order of $100,000 per year). Next year it goes to the Kennedy Art Center, but expensive outfitting is involved there too, and Stevens foresees another $100,000 deficit. Instead of working toward other regional theaters directly, however, AFI policy is now to put on "spectaculars" in collaboration with big department stores, as has been done in Minneapolis and Houston. These operate through high-powered hoopla of stars and big names; they garner a few memberships, but it seems extremely unlikely that the Official Culture types who attend them will constitute the backbone of a repertory theater audience, while it seems all too likely that this kind of show will alienate the young people who in fact constitute such a potential audience.

The AFI Theater in Washington should be returned to its former modest level of operation, with expenses kept relatively in line with income. It should be operated as a conscious pilot program to explore how self-sustaining theaters can be maintained in cities lacking large film-mad populations. The essentials should be modestly in "image," active and daring programming (as has been the case in Washington), and active attempts to connect the theater with community interests and needs.

Presumably, if AFI must continue to rely on government funds, its headquarters office should be in Washington, despite the cultural disadvantages of that city.

RESEARCH AND PUBLICATIONS

Returning to the other main areas of AFI activity, what has been happening in the past six months is a cutting back of programs as AFI has run out of money. Stevens claims that production people have been fired too; but the ire of the education and critical community was most directly raised by the firing of the Center research staff; shortly thereafter, not only Education Manager Ron Sutton in Washington, but also Stevens' administrative assistant Kay Loveland resigned; and a petition of protest was then signed by a large number of people still remaining on the staff, on both coasts. In such circumstances bitterness is natural. Stevens claims that just as much research and education work is going on now as before. But what he means is the oral history program; and as far as participants at the recent educators conference in St. Louis can tell, AFI is hoping to cast them loose as soon as possible. It seems clear, then, that an important change of emphasis has taken place. But it is not easy to evaluate the past or present contributions of AFI in the research or scholarly area.

Skepticism is inevitable, because scholarly work is one thing that institutions are never good at; they serve best by providing libraries or similar facilities and leaving the scholars alone. Judging by the evidence of our American universities, the "community of scholars" Robert Hutchins spoke of cannot be willed into existence simply by hiring scholars and putting them in one building; it springs up sometimes in some places through a happy concatenation of circumstances.

What was going on at the Center seems to have been preparatory in nature. Seminars were held; discussions were carried out; books were envisioned. One project bore on the nature of visual style in film, hoping to develop a suitable vocabulary for analysis. A study was afoot on animation, and several on historical aspects of Hollywood film-making and film-makers. The role of the paid staff was to assist the fellows doing these projects through discussion and advice; and there was some overlap with management of the oral histories projects. Some of the work planned may come to publication stage in due course, when it can be evaluated by all. On the other hand, those staff or fellows who have in fact published critical work (Jim Kitses, Paul Schrader, Steven Mamber, Bob Mundy, and others) would doubtless have gone on producing whether the Center existed or not, and whether or not they happened to be in Los Angeles, London, or New York.

The oral histories program, which is continuing after the firings (management of it is not, after all, a terribly complex job) involves both experienced and published interviewers and beginners. We can confidently rely on the knowledge and interviewing skills of Gavin Lambert on Cukor, Albert Johnson on Wellman and Leroy, Charles Higham on Garmes, Peter Bogdanovich on Dwan, Walsh, and McCarey, or Kevin Brownlow. But only later will we be able to assess the 30 other projects now underway. It must also be remembered that although oral histories serve to preserve the memories and opinions of important industry figures, they are only the beginning of scholarly work, and certainly do not constitute film history in themselves. There is a tendency to think of tape-recording as fulfilling the duties of a scholar; but the tapes only provide a partial basis for the difficult process of sorting out truths, exaggerations, falsehoods; for seeing through the opacities of events and films to what actually happened and what it meant. If the oral history program results only in tapes, and not in the writing of history, it will be a failure.

Partial support was given to *Filmfacts* magazine, and various bulletins were published, plus a guide to college film courses.

For the rest, no scholarly or research publications have been issued by the AFI itself. A series of transcribed guest discussions is now planned, but judging from the first, with Fellini, these will be pleasant conversations but hardly significant contributions to film thought. (The Fellini booklet has the attraction of being modestly printed, though apparently its cost was far from modest.)

If we assume that AFI policy should be directed toward furthering the highest levels of research and scholarship in film, it is clear that a drastic reordering and rethinking is required. AFI has spent something like $450,000 in the "publications and research" area. Aside from the above-noted items, this has bought some extraordinarily expensive rumination about the problems of putting out a general film magazine that would appeal to everybody, which is now acknowledged to be impossible (as those of us already active in the field have always maintained). As Kay Loveland notes, "It is hard to believe that this much money has been spent with so little result"; and those of us who work in more rigorously administered organizations can hardly help concluding that a great deal of extravagance and carelessness have been involved. While it seems that no actual malfeasance has occurred, the AFI has evidently been run by the loose standards usual in the big-money world of foundation grants, where "image," plentiful assistants, and insulation from accountability are the rule, and count for more than mere humdrum work. $450,000 is a modest number in this world; but consider what it might have bought (after deducting 10% for overhead and administration): it is enough to provide royalty advances (part of which could have been regained and recycled to further projects) of $5,000 for 40 books plus $10,000 for 20 more; or enough to subsidize the entire printing costs of about 50 film books; or enough to pay the deficits of all America's film magazines for at least a decade; or enough to commission, edit, print and distribute gratis some 135 modestly printed scholarly monographs of perhaps 100 pages each.

Further developments in this area could obviously become very complex, but for a beginning we could recommend that, in an AFI from which the Center has been spun off:

A program of grants and royalty-advance funding should be established to aid researchers who cannot secure regular commercial royalty advances for their projects. One special area where heavy commitments of time and energy are involved is history; attention should be given not to committee-style work in history, but to backing mature scholars capable of undertaking large-scale synthetic histories, both of American film and film worldwide. Scholars and critics should be encouraged to utilize the oral history materials for what they are: raw materials toward the writing of analytic and historical works.

AFI should itself publish some special-interest works of too limited an audience to interest regular publishers, whether these are by AFI-supported writers or not. (The decision to publish should always be a separate decision from research-grant decisions.) Some examples of useful materials which cannot at present find a market are: short monographs—longer than articles, shorter than books; certain types of scripts; studies of organizational problems in the film field.

AFI should continue and expand the AFI Reports publication so that it becomes a truly national newsletter, not merely about AFI activities, but about all film events of more than purely commercial or routine interest. It should be very rapid in its publication schedule and modest in appearance, rather on the lines of two worthy predecessors, Canyon Cinema News and New Canadian Film. This is particularly important because of its great usefulness in building a national membership organization. Such a publication, if modestly staffed (one person) and aggressively edited, would be virtually self-sustaining.

A research and reference service should be maintained in connection with the National Film Catalog; for practical reasons, such as the great concentration of archive and library resources (and writers) there, a reference officer should probably be located in New York, although the Library of Congress makes Washington a possibility. This service should, like its excellent counterpart at the British Film Institute, assist scholars and critics doing research, film-makers and industry people needing information, and AFI staff who need assistance.

EDUCATION

The research staff at the Center assisted the education staff (based in the East) by various kinds of consultation and advice. In an AFI from which the Center has been spun off, the education department should be responsible for its own research work.

There are two levels on which "education" is a proper function of AFI. The most crucial is assisting the development of the widespread ferment of screenings, discussions, publications, and beginning film-making which must exist as the compost from which major artists and films will hopefully grow. Work on this level, as carried out by the regional offices, should be democratic in the best sense, taking no account of official qualifications or social distinctions: it would be excessive to expect that a juvenile delinquent, deserter, and general no-good like the young François Truffaut would be appointed a Fellow but we must demand that he would be admitted to screenings and discussions like anybody else—just as he was, in fact, at the Cinémathèque and at the cinéclubs around the Latin Quarter in Paris.

The other level is assistance to formalized education, which practically speaking means chiefly high schools, since colleges tend to be jealous of their perogatives. British film teachers on both secondary and college levels (aided by their own association and now the BFI) have been exploring this area for many years; our problem is to recapitulate their experience as quickly as possible, and to push ahead with our own. AFI has worked hard to bring us up to date: holding seminars for teachers, providing guidance, teaching suggestions, reassurance, and information. In general, this program went forward well, and laid the foundation for regional groups of teachers who are now, with the cutback in AFI funds, contemplating formation of their own national organizations—surely a useful development, for which AFI should provide seed money. (The educators also propose to elect an AFI Trustee from their membership, and this would provide a bit of leavening to the co-optation process by which the Board members are now selected.)

As in the research area, we can here only suggest a few basic aims for the education department, which should be funded as a major AFI effort:

Experimentation with teaching methods, as was done in the "model curricula sites" program, should be resumed, and their results published.

A quarterly journal written by and published for film teachers should be established, along the lines of the British SCREEN.

Regional and national seminars should be held periodically for the exchange of ideas, until such time as these can be replaced by conventions of the national teachers association.

Education officers in the regional AFI offices should hold meetings, seminars, showings, and other events useful in developing film education in their areas.

CONTROL AND ADMINISTRATION

The Board of Trustees which controls AFI evolved through a series of committees appointed by the federal Arts Council; key people in the early stages were Gregory Peck, William Pereira (a former art director and now architect), George Stevens, Sr., and an actress named Elizabeth Ashley. In due course George Stevens, Jr., became involved; the Stanford Research Institute was hired to produce a report on what a film institute ought to do; and by the time the actual first Board was constituted, basic policy was set. Thereafter the Board has been a self-perpetuating body (its members pick their own successors, on a staggered schedule). It is a heavily Establishment board, with a token independent filmmaker or two. But since this is an Establishment-run society, there is perhaps nothing to object to about this if the board delivers the goods. Two kinds of "goods" are required, before we can conclude that the board is doing its job: money and aggressive policy-making.

The money question will be resolved, one way or the other, shortly after this issue of FQ appears. Funds for the next fiscal year are being sought from the National Endowment for the Arts and from private sources (mostly in the industry); some Ford Foundation funding will carry over. In future, Board members should be expected to actively support fund-raising work.

As far as policy goes, the Board's central mistake has been to ignore the distribution area—and the potential for nationwide involvement and support which lay in regional offices and regional theaters. A "commission" to study distribution problems is now being proposed by Stevens; but this seems too little, and it is unquestionably too late. Parallel to this fundamental distortion of policy are the developments associated with the Center: if the education, research, information, and publications programs should look outward, involving themselves with film people everywhere, the Center looks inward, spending very large sums that touch only a handful of people.

Since the Board controls the balance of AFI outlays, it is the Board's responsibility to lay down firm program outlines for Stevens and the staff. The Board, however, is a large and unwieldy body; it meets rarely. Real responsibility rests with its executive committee: Gregory Peck, Arnold Picker of United Artists, Arthur Penn, Jack Valenti of the MPAA, John Culkin, David Mallery, and John Schneider of CBS. It is to these men, along with Stevens himself, that responsibility for AFI's performance falls.

Part of the problem in the administration of AFI, and therefore in evaluating its performance in different areas, lies in the amorphousness of the organization. As far as I can tell, everything of any importance (plus a great deal which is not) is decided by Stevens personally; there are not even really any official "departments," though people have been sometimes appointed "managers"; outlays of money have remained tightly in Stevens' hands. During the financial crisis of the past year or so, a great deal of budgetary reshuffling seems to have taken place, with the over-all result being a relative transfer of resources so that the Center has prospered and the other aspects of AFI work have shrunk. It seems to me that the Board's responsibility could be fulfilled thus:

The Board should establish plain and explicit policies in the various areas of AFI operation (after spinning off the Center as a separate organization). Each major area should have a fixed and public yearly budget, and it should be administered as a Department, with a manager who meets occasionally with trustees to discuss the Department's problems and needs. The Board should also employ a comptroller to supervise budgets and expenditures, and the general outlines of AFI expenses should be routinely publicized to maintain public confidence.

Many charges have been made by fired staff members and their supporters concerning financial waste and general mismanagement by Stevens and his associates. Kay Loveland, Stevens' former administrative assistant, has written that "Not all these administrative expenditures taken individually are unnecessary, but as a whole they add up to a life style more appropriate to a successful profit-making movie studio than to a struggling young non-profit organization. So often needless expenditures were made because the lack of a guiding vision resulted in too much money being spent in too few areas." She also charges that "Throughout AFI's existence, staff morale has been very low and employees have remained almost continually frustrated and dismayed at management policies and practices, both toward individuals and departmental programs. Confronted with gross salary inequities (the AFI Director made $75,000 [cut to $60,000 in the crisis], the education manager $13,000), negligible fringe benefits (in California employees were not protected by unemployment and disability insurance for almost two years), and management's failure to develop clear and fair employment and severance policies, staff have felt used and dispensable."

Devotion to a good cause does not excuse an organization from its obligation to provide rational personnel policies, and both the recent uproar and earlier staff grumbling indicate that the Board should require management to develop explicit procedures and standards in the personnel area. The staff should also realize that, despite their professional status in many instances, they also play the role of employees, and need some kind of organization through which they can represent their interests to management.

It was characteristic of the process by which such organizations as AFI are formed that Colin Young, who had led the discussions that first mobilized sentiment on behalf of a film institute, and who had more ideas about what such an institute should do than anybody else around, was not invited to sit on the Board of Trustees. When I asked Stevens why, among all the people who had done scholarly, critical, or university-level film teaching in this country, only Arthur Knight (who has excellent high-level industry connections) was on the Board, Stevens allowed that he just couldn't understand how such an oversight had occurred. Knight has of course been an extremely valuable member of the Board; but the persistent exclusion of all others who have done serious intellectual work in the American film world is perhaps the major "symbolic" reason why AFI so lacks friends among those people who loved film before it came to the attention of the big foundations; and it goes far to explain certain biases of AFI operations. The Board should include several additional members who have done original and important thinking about film as an art (historians, teachers, critics) and can help redress the balance that has tipped so far in the direction of production. This indeed seems to me the most crucial recommendation that can be made; without such a move, support for AFI will continue to erode almost everywhere outside the walls of Greystone.

As far as I can tell, very few people in the film world want the American Film Institute to die. Too many high hopes have been attached to it for anyone to write it off easily; and it has accomplished its tasks of archive and film-maker support with distinction. Its potential for helping to develop a national film culture is large. However, many people are troubled by what seems to them an imbalance in AFI priorities, and by the signs of internal personnel difficulties. What is needed, therefore, if AFI is to successfully regroup after its present financial crisis and go forward into a second phase of existence, is a wholesale reexamination and reordering of AFI priorities. If a new consensus can be achieved on what AFI ought to be doing, this could serve as the basis for a genuine constituency that could help AFI survive in the long run—both through direct membership support and through political pressure aimed at fuller government support, which is the source of money for all other film institutes in the world. (The BFI gets some $1,800,000 yearly, and BFI income from publications, admissions, etc. is almost as great; the BFI, however, also operates the national archive, which here is a responsibility of the Library of Congress.) If the Center can be spun off and AFI policies turned around, AFI will only have begun to fight on behalf of the art. If that cannot be accomplished, the struggle is already over, and we can begin preparing inscriptions to be engraved somewhere at Greystone.

[From Screen, Summer 1971]

(Richard Thompson)

After three and one-half years of operation, the American Film Institute is the focus of controversy flowing from administrative and policy decisions taken in January 1971. What follows is a review and critique of the AFI's history. I have tried to make clear my relationship to those events.

Many members of the film community have withheld comment on the AFI issue because insufficient information was available to them. Perhaps this report will provide a useful basis for dialogue between the AFI management and the national constituency it should serve.

CREATION OF THE AFI

The United States was the last great film-producing nation to initiate a national film institute. With a combination of Federal Government and private funding ($1.2 million each from the Federal Government's National Endowment for the Humanities, the Ford Foundation, the Motion Picture Association of America, and private sources), the AFI was officially founded in June 1967. Other agencies have long performed film institutional duties, the Library of Congress, the Museum of Modern Art, the George Eastman House, colleges, universities, film societies, publications, and private individuals.

On December 19, 1966, the National Foundation on the Arts and Humanities announced:

> . . . the establishment of an American Film Institute, thus formally activating the recommendation of President Lyndon B. Johnson made on the occasion of the signing of the Arts and Humanities Bill on September 29, 1965.

The Film Advisory Council will provide guidance during the preparation of the final report of the Stanford Research Institute, whose comprehensive study on the organization and location of the American Film Institute is scheduled to be completed by mid-February of 1967. Other members of the Film Advisory Council (in addition to Roger Stevens and Gregory Peck) are: Elizabeth Ashley, actress; Sherrill Corwin, president, National Association of Theatre Owners; John Culkin, SJ, director, Center for Communications, Fordham University; Bruce Herschensohn, Herschensohn Motion Picture Productions and producer of USIA's recent film on the late President Kennedy; Charlton Heston, actor; David Mallery, Director of Studies, National Association of Independent Schools; William L. Pereira, Los Angeles architect; Arnold Picker, executive vice-president, United Artists Corporation; Sidney Poitier, actor; Arthur Schlesinger, Jr., historian; George Seaton, writer-director-producer; George Stevens, Sr., director-producer; George Stevens, Jr., director, Motion Picture and Television Service, US Information Agency; Jack Valenti, president, Motion Picture Association of America; Richard Walsh, president, International Alliance of Theatrical and Stage Employees.

All save George Stevens, Sr., and Charlton Heston became Trustees of the AFI. Heston serves on an advisory committee to the AFI Board of Trustees.

INITIAL CONTROVERSY

In *Readers & Writers*, April/May 1967, Cecile Starr, noted film teacher and editor of *Ideas on Film*, addressed an open letter to Gregory Peck:

"Many professional film people—film teachers, film librarians, film society representatives, film students, independent film-makers, and 16mm distributors, among others—feel that those who are shaping the AFI do not know what they are doing or where they are going. We fear that the Hollywood-dominated Advisory Council does not clearly recognize the difference between film art and film entertainment. In its years of plenty, Hollywood showed very little interest in raising the level of public appreciation of film as an art; in helping schools and colleges teach the art of the film and film-making; and in encouraging film artists to work freely toward experimenting with and advancing the art of the motion picture. Hollywood should be represented on the committee, but why as a majority?"

She then invoked the Art Council's obligation to concern itself with film as a fine art, and to decide whether it will be controlled by the industry or 'by people more directly involved with film as an art . . .'

Does the Film Advisory Council represent the people and institutions concerned with film as an art?

Of the sixteen-member committee, four (yourself included) are distinguished Hollywood actors, two are distinguished Hollywood producer-directors, two are distinguished producers of government-sponsored films, four are distinguished representatives of the producers, exhibitors and employees of the film industry; one is a distinguished architect; one a distinguished historian-politician and part-time film critic; and two are distinguished representatives of the film-teaching profession whose writings indicate a strong predilection for Hollywood films.

Why does the Advisory Council not include a representative of the film society movement; of some of the large and small universities where film-making has been taught for five to twenty years; of non-Hollywood, non-governmental film-makers to whom we must inevitably look for our next generation of film artists?

Why are film historians, familiar with the long-standing conflict between film artists and film businessmen, and film critics not included on the Advisory Council? And why are there no representatives of our film libraries in museums, universities and public libraries throughout the country?

Supposedly one reason for overlooking them is that they might become recipients of grants from the Arts Council. This hardly holds up, however, in light of the fact that Father John Culkin, a member of the Film Advisory Council, has received $71,000 for a project he is to undertake in connection with Fordham University. Surely there are other people, currently engaged in other aspects of film art, who can be counted to serve the Advisory Council with similar selflessness.

Can any lasting and vital activities result from such unplanned planning, such closed-circle operations, such one-sided representations?

Will the $91,000 study made by the Stanford Research Institute, "to develop a plan for a national film institute", be made public? If the Film Advisory Council had been more representatively composed, it would have been in a better position to develop its own plan for a national film institute rather than delegate this job to a research group relatively unfamiliar with film art.

Miss Starr then listed many classic films and standard works of film history and aesthetics, wondering how many members of the Advisory Council had seen or read them; then:

Where else other than in the US would an educator dare open a national conference on the teaching of film as an art by remarking that he was not a film specialist and had never seen Eisenstein's *Potemkin*—'not even the famous steps sequence'? In what other country in the world would such innocently professed ignorance lead to government subsidies for further conferences on film art, and eventually to a permanent place on the National Council on the Arts as its expert on the motion picture? With all the money in the world, with all the good intentions in the world, we do not believe that film art can be advanced one whit in this country without the open and coordinated assistance of everyone in this country who is concerned with film as an art.

Interviewed in *Variety* (April 17, 1967) on what she felt should be done, Miss Starr said:

To start with, I'd throw out the whole present Advisory Council. I'm not asking anyone to agree with my ideas for the American Film Institute, but let's put together a Council of recognized leaders in the arts, people whose concern for film could result in a workable plan for the American Film Institute.

She then provided a list of possible candidates.

Variety (April 24, 1967) devoted most to a page to AFI coverage. A news story noted that a board of trustees would be established. Jack Valenti was quoted as saying that no more than 5 per cent of the board would be major company representatives.*

Gregory Peck responded to the issues raised by Cecile Starr by sidestepping them:

'Her remarks are intemperate. She's badly informed in the stand she's taken.' He was then paraphrased at length on the research the Advisory Council undertook.

'It's designed to provide a bridge to films, and without Miss Starr probably being aware of it, is just about what she would like it to be.' He added that what it boils down to is that the Council isn't composed of members Miss Starr (or Mr. Starr—Ed) would like to see on it.

'We feel we have done an objective job,' said Peck, 'our whole aim is to provide new opportunities' for young entrants into the field. 'We feel it was wise to have conducted our research without the glare of publicity.'

While castigating Miss Starr for being misinformed, he continued to withhold the information necessary for a well-informed discussion of the issues at hand. The AFI continues to meet such attempts at dialogue with an assurance that things are going well, without details on what is going well or how it is going well or why or where it's going, often coupled, as here, with a mild personal attack on the challenger. The AFI spent the three and one-half years after Peck's statement operating mainly 'without the glare of publicity', or, to be plain, largely in secret.

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*A separate story summarized an editorial by William Starr (no relation) in the American Federation of Film Society's journal, Film Society Review, which echoed earlier criticism regarding Board composition, non-representation of non-industry constituencies, and decisions made in which those groups and interests with most at stake had neither representation nor participation: "The fear widely exists that the country may shortly be faced with a vested interest organizational fait accompli which will require years of devoted labour to undo."

Cecile Starr responded to Peck's answer in Variety (June 7, 1967):

"Gregory Peck's statement that my remarks are 'intemperate' and that I'm 'badly informed' in the stand I've taken, seem to me to sidestep the issues I've tried to call to his attention.

My stand is that the sixteen-member Film Advisory Council of the National Council on the Arts, which Peck heads, cannot possibly advance film as an art since the great majority of its members have had little or no experience with motion pictures except as a business for profit or for propaganda purposes. That their intentions may be the best I readily concede (a concession which Peck does not seem to grant to mine). But my good will is stretched to its limit when I hear that the leading contender for the position of director of the proposed American Film Institute is at present a political appointee, and that he will be (or has been) chosen by a Council which includes himself, his father, representatives of the Hollywood film industry in which his father is a prominent figure, and representatives of his political party, including a former employee of the office which he now heads."

Variety commented editorially:

"Gregory Peck's quip in Washington on Monday (5) that the AFI was 'reviewed' before the curtain went up does not answer nor dismiss the objections and fears of those who wanted to be heard, and were not. The Institute has been established on the basis of unreported discussions and an unpublished report of the Stanford Research outfit. It is not that the Institute will not proceed to serve useful purposes, but that it has made a mystery of its reasons, which is never good public relations."

The same issue of Variety cited AFI's goals in the areas of filmmaker training, film education, film production, preservation and cataloguing (archives), and publications. Of these five, film education and publications are vague programmes:

"Film education (primarily to explore ways to assist 'development and improvement'). Publications (including more and better textbooks on film-making)."

When established, the Board of Trustees included Ashley, Corwin, Culkin, Herschensohn, Mallery, Pereira, Picker, Poitier, Seaton, and Valenti from the Advisory Council; also named were 16mm distributor Charles Benton, writer-director Francis Ford Coppola; former U.S. Commissioner of Education Francis Keppel; film-maker Richard Leacock; Group W TV syndication president Donald McGannon; writer Dan Taradash; and director Fred Zinnemann.

George Stevens, Jr. was appointed Director of the AFI. Stevens is, of course, the son of the noted Hollywood director. From his official AFI Press biography:

"Stevens began his career in films during college as an assistant on A Place in the Sun and Shane. Following two years as a motion picture officer in the U.S. Air Force, he directed a number of television shows including Alfred Hitchcock Presents and Peter Gunn. He was an associate producer on The Diary of Anne Frank and also directed location segments of that film. In 1962 the late Edward R. Murrow selected him to head the Motion Picture Division of the United States Information Agency.*

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*One of the striking things about the AFI is the presence of ex-United States Information Agency people in key positions, Richard Kahlenberg, who was one of the first people appointed to the staff and is currently the AFI's Assistant Director for Planning, had previously worked for the United States Information Agency as an assistant cultural attaché. Robert Goodman, who became the number two man at the AFI in 1968, had previously been assistant director of the United States Information Agency. Antonio Vellani, who became responsible for the grants to film-makers programme, had been on the staff of the United States Information Agency when Stevens headed it.

Articles in Film Comment (vol. 5, no. 2, and vol. 4, nos. 2 and 3) contain a good deal of information about the United States Information Agency. The latter issue documents Stevens's decision to make a United States Information Agency feature documentary on John Kennedy upon the President's assassination; it also discusses the extraordinary use and distribution of the film Years of Lightning, Day of Drums and the assignment of all domestic profits from the film to the John F. Kennedy Centre for the Performing Arts. Roger L. Stevens (no relation), chairman of the Board of the Kennedy Centre, appointed the film's producer, George Stevens, Jr. its writer-director, Bruce Herschensohn (later succesor to Stevens in heading United States Information Agency film activities), and its narrator, Gregory Peck, to the original sixteen-man Film Advisory Council to create an American Film Institute. This Advisory Council was a part of the National Endowment for the Arts, of which Roger Stevens was then chairman

An article in the June 9 issue of *Variety* gave Stevens' defence of the AFI: "Absolutely everybody who's criticized the Institute either for what it will or won't be doing, is dead wrong, he suggested, since even daddy [himself] doesn't have a clear idea of what it's going to be when it grows up."

Precisely what Cecile Starr had said five months earlier!

The article gave Stevens' description of a wide range of specific alternatives in the areas of archives, production, and film-maker training; and then:

"The three areas above, which are likely to account for the major portion of the Institute's three-year budget, have also occupied the bulk of Stevens' time in the brief period since he's been installed in office, and rather than being discouraged that he hasn't found the answers, he appears pleased that in so short a time he's uncovered the questions. But in two other areas, film education and publications, he suggests that he hasn't found time to really explore the problems."

At this point in the story, John Culkin speaks for these areas, suggesting that, in time, the AFI Education Department might involve itself in a teacher-training programme, a curriculum study, and in providing textbooks, but that the big effort would centre on "spreading the word" of the film education movement, at primary and secondary levels. This limited view, omitting as it does the possibility of leadership and creativity in the education field, has hovered over AFI's educational efforts since, as we shall see, such efforts have been primarily in the areas of organisation, and of data collection and distribution. These are responsive, administrative areas, not initiative, creative ones.

AFI's first promotional piece was a handsome, lavishly illustrated pamphlet which describes AFI's "response to needs in several areas of film":

"Preservation and Archives: To preserve, catalogue and provide for the increased accessibility of outstanding American films.

Education: To develop in America the most discerning and responsive film audience possible, through the improvement of film study methods and support of teacher education in film.

Film-maker Training: To encourage and accelerate the development of professional artists in the field of film.

Production: To create additional opportunities in film production for talented new film-makers and developing professionals.

Publications: To stimulate excellence in research and writing about all aspects of motion pictures and television."

These are then developed in greater detail. The Education section is titled "The Film Audience"; AFI's rhetoric in discussing education consistently focuses on an "audience" which can be improved by distribution of data and support of the primary and secondary school film education movement. The Santa Barbara Conference, advisory service and newsletter, and fellowships for graduate degree candidates are the only programmes listed. "In these ways it is hoped that film will be furthered by its inevitable critic—the audience."

Publications. Next to films themselves, published materials may constitute the most significant means of stimulating progress in the art of film. The literature of the American film, despite important individual accomplishments, does not presently provide sufficient intellectual base for the advancement of film as art.

The publications division of AFI will seek to stimulate research and writing about all aspects of film, especially but not exclusively the American film, by writers and scholars the world over. The Institution will contribute to the literature of film in several ways. By establishing a motion picture magazine, a literate, lively periodical designed for everyone with a serious interest in film and the film industry. By cooperating in the publication of books on the history and aesthetics of film and on the achievements of individual artists—books of particular use in colleges and universities and to the interested public. By producing films about film. By developing a programme of oral history, to record past and present accomplishments of film artists. By identifying research needs in all areas of the American film, in cooperation with universities, film societies, museums and other agencies devoted to film research. By reproducing film scripts for use in training courses, to permit analysis of the problems of written style and visual form in the film.

While every art in the end survives by its own achievements, every art also in due course creates a literature which sustains and guides its developments. One of AFI's goals is a comprehensive literature of film, providing audiences with an opportunity to appreciate the medium more fully and young film-makers a chance to learn from those who have gone before.

A repertory programme is generally described, aiding in the availability and circulation of prints among theatres, exhibitors, film societies, etc.; no mention of a national film theatre is made.

IMPLEMENTATION

It would be impractical to cover the history of the AFI in detail. I will attempt to summarise major steps in the Institute's development, with closer attention given to the areas at issue, Education and Publications, research and scholarship. In examining the following programmes and decisions, it must be borne in mind that while mandates and responsibilities have been passed down to middle management (programme managers and officers), authority to make decisions is consequently difficult to assign.

In its first year, the AFI allocated $1.2 million to the Archives programme for nitrate print rescue and preservation. This has been the most successful AFI programme; it has also operated with the greatest independence from top management, possibly because it is the only programme of the five major programmes managed by an Assistant Director of the Institute. The AFI also sponsored or cosponsored conferences on film and education during its first year. It established a $500,000 production fund for grants to independent film-makers, new and old; this programme, too, has been quite successful in fulfilling its goals. Feature film production plans were announced, but because these plans underwent considerable changes before realisation, they will be described later. The National Film Catalogue project was commenced, linking the Archive staff with the Library of Congress to computerise credit data for all films produced in the U.S., a mammoth undertaking now nearly finished; this, too, has been a successful and useful project. A Film Information Service for educators and scholars was initiated in New York City. Although it has been closed, a long-term lease requires the AFI to continue to pay a rental estimated at $20,000 per year for the unused office. Planning began for the Center for Advanced Film Studies, to be located in Los Angeles. Richard Kahlenberg was placed in charge of basic planning for the Center, which would be the AFI's most ambitious and extensive effort; he was replaced as archives head by Sam Kula. An oral history programme was begun, operating from the UCLA Film Department, funded jointly by the AFI and the National Endowment for the Humanities.

Mid-year 1968, Robert Geller was named head of the Education Department, assisted by Education Officers Ron Sutton (later to succeed Geller upon his resignation in 1969) and Kit Laybourne. In July, AFI's Santa Barbara Leadership Conference for film educators begon. It was a four-week session for forty teachers in close informal contact with film-makers, university film professors, industry representatives, and so on. 'It is planned to publish the papers and curricula developed' from seminars and workshops held during the Conference, the AFI announced. Though Kit Laybourne prepared extensive report material on this key conference, the AFI chose not to publish it. Instead, a small, anonymous promotional pamphlet entitled 'The First American Film Institute Leadership Seminar: Teaching the Film' appeared. It is a summary of the structure of the Conference, a list of the visiting faculty, and a survey of AFI's projected Model Site Funding project. It does not deal with specific results of the Conference, and could have been written before the event.

In September, the Education Department announced Education Fellowships of $1,500 for MA candidates, $2,500 for PhD candidates—up to ten to be awarded as the 'first step toward increasing the number of teachers'. Actually it was one of AFI's very few steps to directly support young film scholars and critics in their work. After its first year, it was discontinued. In November 1968 the department announced the first of its Model Site grants, thirteen in all, advancing some funding to develop film education programmes and curricula around the country. The project was discontinued after its second year.

In February 1969 the Oral History Project was transferred from the UCLA Film Department to AFI proper; the Louis B. Mayer Foundation grant of $150,000 over these years made it possible. James R. Silke was made head of the project. Silke was the founder and former editor of Cinema, and later editor of Movies International, The Real West, and Assault. The first projects commissioned were the oral histories Peter Bogdanovich completed with Leo McCarey and Allan Dwan. Oral histories of William Wellman and Mervyn LeRoy and Busby Berkeley were commissioned; none of these has been completed though their deadlines are past.

In the Journal of Aesthetic Education (vol. 3, no. 3, July 1969) Robert Geller and Sam Kula published an 'article developed in consultation with Mr. George

Stevens, Jr.', entitled 'Toward Filmic Literacy: the role of the American Film Institute'. The article is probably the most articulate and scholarly presentation of AFI programmes and their goals that has appeared.

Under the heading 'The Need for Enlightened Film Education', they note: 'The principal concern is about who teaches what to whom and how it is taught.' A cautionary summary of destructive tendencies in American film education follows, then: 'But as an art form films must be understood as objects providing opportunities primarily for aesthetic experience.' Later: 'It is not, of course, AFI's function to establish inflexible aesthetic principles.' Discussing the Center for Advanced Film Studies: 'The Center is intended to serve as a bridge between film study and film-making as a profession.' 'A major goal of such a programme is to create an ambiance for fruitful discourse on film.' As had been customary, they note: 'The Center will also accept a limited number of fellows pursuing careers as film critics and historians.' The role of those critics and scholars within the Center, and the AFI, is undefined. Many other topics are covered, including the films-on-film series, initiated with Bogdanovich's documentary on John Ford. (Due to extreme schedule and budget over-runs, and unforeseen difficulties encountered in obtaining releases for film clips, this film has not yet been completed, further films-on-film are not planned at this time.)

II. SECOND YEAR

In July 1969 the AFI issued its first annual report, a thirty-two-page pamphlet with a high picture-to-copy ratio. Variety remarked, pinpointing a common AFI press characteristic: 'Of all the items reviewed in the annual report of the AFI issued last week, only in one area was any "hard news" revealed.' They were referring to the naming of the five individuals who received screen-writing grants. The report itself reviews most areas without adding much new data. In the area of publications, it promises:

". . . to publish American Film, a magazine that will deal will the past, present and future of the cinema. Special attention will be devoted to the ideas, methods and words of those who have made and are now making films. Fact will be emphasized over opinion, with the aim of providing a continuing source of information and experienced thought about the craft, the art, the economics—about all the factors which make film-making what it is. [Note the crude polarisation of the critical process between 'fact' and 'opinion'.] AFI will work with publishing houses and writers to encourage the publication of books and monographs about all aspects of film-making and film history."

When Chloe Aaron interviewed research fellows after the January upheaval, Greg Ford remembered that she had an AFI budget summary which contained a $50,000 item for the American Film project, which had been assigned to Jim Silke, currently Editorial Director in charge of publications. The project has been discontinued and written off as a loss. This write-off figure is approximately equal to the entire Production costs figure listed for all British Film Institute publications for the year ending March 31, 1970.

With the services of the top-flight publicity agent firm, John Springer Associates (representatives of the Burtons, Henry Fonda, Satyricon, Z, etc), the AFI augmented its many pamphlets and press releases. The cost has unofficially been cited as a retainer of $20,000 per annum, plus per-job fees and expenses above that. This was in addition to a full-time staff member in Washington assigned to public relations—apparently at $12,000 per year.

At the end of July, Filmfacts became an official AFI publication. It is in line with the AFI's emphasis on data, rather than opinion. The periodical publishes the credits of all commercial features released in the US, and includes a selection from daily and weekly reviews.

In the same month, the Center for Advanced Film Studies opened. There were eighteen Fellows (1½ in Research, rather than the three solicited) and a faculty consisting of full-time members Frantisek Daniel, James Blue, Jim Kitses; part-time member Jim Silke. Kitses was given the Center Research Department responsibilities; he hired me from Chicago to work with him.

The Center is located in an old Beverly Hills mansion, rented for $1 per year from the city, but requiring renovation, adaptation, equipment, and mansion-scale staff and maintenance totalling over $1 million. Many films are screened there for Fellows, and most Fellows are in some stage of film-making, for the most part scenario writing or re-writing. Production equipment and facilities are limited.

Center faculty in general were unconcerned with, or by, the chaotic lack of programme, organisation, or structure given to events and screenings at the Center. Ultimately, the Research Department was able to make some progress in this area, but generally without active support from other areas of the Center. At the end of the first academic year, Blue resigned; the AFI did not replace this key faculty position, combining, as Blue did, firsthand film-making knowledge with critical experience and teaching insight. In fact, with twice as many Fellows at the Center, the AFI began its second year with a smaller faculty than that of its first year. Apparently, it will begin its third year with an even smaller faculty, as Kitses has not been replaced. Stevens is always listed as a faculty member, but he performs no specific faculty functions. He spends roughly half his time at the Center. The rest is spent in Washington or travelling, fund raising, and so on.

In its 1971–72 academic year brochure for the Center, the AFI announced that tuition will be $2,500 (which will be waived if a means test demonstrates inability to pay—somewhat similar to scholarship procedures in other academic institutions). With the advent of tuition, it is interesting to compare the Center to other advanced film training centres. Unlike others, the Center is not accredited and so cannot grant degrees. Nor does it give grades, offer courses or formal curriculum. It has a faculty (for forty-odd Fellows and at least half as many auditors) which consists of Frantisek Daniel, academic head of the Center and full-time faculty; Tony Vellani, most of whose time is occupied with the Film-maker Grant and Production programmes he has charge of; and Jim Silke, who, on a half-time basis, is in charge of the AFI's Publications and Research programmes as well as arranging for the guest appearance-seminars which occur roughly once a week. By addition of fractions, nearly two full-time faculty members for forty Fellows; at $2,500, it's no bargain.

At the end of 1969, Stevens announced the opening of the AFI Theatre in Washington, "to stimulate interest in the cinema, and to enlarge the number of Washington's discerning filmgoers by calling attention to great films of different eras". Eight months later, the Theatre moved to the L'Enfant Plaza complex, an 800-seat theatre which Variety said had already "failed as a commercial outlet, partly because it is off the beaten track". AFI Theatre membership were available first for $5, then $10 ($5 for students) per year. Membership confers these privileges: one receives schedules and mailing list material, and pays $1.25 admission to screenings. No participation or vote. The AFI claimed 7,000 memberships for the Theatre, a revenue of $70,000 at $10 per member; yet the Theatre is currently running at a deficit the AFI itself estimates to be approximately $100,000 a year—for a strictly local-impact, Washington area programme.

Focus

By June of 1969, the AFI's estimate was that it had been successful in looking after film-makers and their films, in programmes such as production and grants, film-maker training (with the Center for Advanced Studies about to open), and archives; but had not yet found its stride in the areas of dissemination or appreciation—by which words the AFI meant education, publications, research, and scholarly activities aimed at the world of ideas. At this point, thinking seemed to embrace the notion that if the AFI is for the artist and his works more than for the audience (in practice), it should lead from that strength. Indeed, as the Center, Production Department, and Archives already served the film-maker, Publication, Education, and the AFI Theatre should do the same. This crucial turn of ideas, centering all AFI conceptual thinking on the film-maker primarily and explicitly, underlies many of AFI's later difficulties.

Education

1969 was the Education Department's peak year in terms of staff, funding, and activity. During this year it reached a staff size of seven (exclusive of interlocking support from Research—a staff of three)—a department manager, two officers, and four assistants. The year before, Education created the Community Film Workshop Council with a $50,000 seed grant: this proved to be a good investment, maintaining vigorous activity and finding other funding for the ensuing years, mostly under the guidance of Geller, who headed CFWC, after resigning as AFI Education manager. At the end of 1968, Education Membership was established. Through 1969 and 1970, it came to include over 2,000 teachers in the field, serving as the centre of an information and organisational network. The goals of the Membership plan were:

(1) To establish a national clearing house for information and curricula; (2) to provide consultation and advisory service; (3) to provide an official liaison

with other national education groups; (4) to act as a stimulus to regional and local film study organisations; and (5) to become a news link for sharing important film education activities within the country.

Education Members were solicited most heavily and receptively for feedback, information, and suggestions, but, as with other AFI membership programmes, Education Members paid a yearly fee but had no voting power or status within the AFI administration.

The Fall 1970 Newletter carried Ron Sutton's new view of the Department's function, probably necessitated by shrinking funds and staff (by this time, the staff had shrunk to Sutton, the manager, Dispenza, the field officer, Greensfelder, assistant, and possibly one more secretary. Membership price rose from $6 to $10 with no increase in benefits; members received the Newsletter, Membership Directory, and Guide to College Film Courses).

". . . but we tend now to think of our work for the seventies primarily as a need-surveying, information-sharing lobby for film education. The vast and complex needs in the field argue against our attempting to meet them through direct funding (such as film study grants). We see our role as a catalyst in the field. It seems appropriate that we concentrate on convincing leaders in business, foundations, government and education that film study needs strong, solid financial assistance."

In addition, he listed information exchange, summer schools, and aid to groups wishing to stage their own regional screenings—the AFI had discontinued its regional screening activities.

In February of 1970, Sutton outlined the three basic eduction field needs the AFI would attempt to service (under reduced staff and funding support): 1. development of some understanding of what film is, particularly important in high schools, where film courses are largely offered through English or Humanities departments; 2. Leadership courses, with more film courses in higher education, we need more trained people to teach them; 3. Materials—films and print materials.

Research 1970

For the Center's second academic year, the Research Department accepted three Research Fellows, which gave a total of 4½ with the 1½ remaining second-year Research Fellows. This group, along with an actively involved staff and some other interested Fellows, began screenings in support of Research Fellows' projects, began a weekly critical seminar presented by a different person in the Department each time, and, in January, began to develop some group publication projects. At this time, Kitses was finishing a book-length report on the summer seminar. Three research auditors had been selected to join the group at the end of the month.

Feature

In late May 1970, when the coming financial crisis of the AFI had been foreseen by top management and there was considerable uncertainty about whether money would be available to open the Center the following October for Fellows who had already been accepted, the AFI moved into the production of a feature film. Reasons for this decision have not been made public or clear. The film, by Center Fellow Stanton Kaye, titled In Pursuit of Treasure, was finally budgeted at $130,000, which the AFI apparently provided. At that time, many within the AFI considered the budget extremely low. To date, the film has cost $260,000. Much of the overage was covered by companies of some Trustees. It appears that completion cost will be over $300,000.

III. BLOW UP

In October 1970 David Lunney was hired at $22,000 to become (administrative) manager of the Center. His background was not in film, but in theatrical management. He also worked for the Ford Foundation. Early in the week of January 18, 1971, he fired Marie Fitch, a secretary, under highly questionable circumstances. Staff relations have never been good at the AFI; this firing united the staff, all of whom attended the regularly scheduled staff meeting the day after the firing and asked for an explanation of the firing. At that time staff also read a document which had been under preparation for three weeks previously, listing grievances and suggesting changes. The staff meeting lasted a day and a half, at the end of which Marie Fitch was allowed to exercise an earlier-approved transfer to another department, rather than remain fired. Staff expressed their hope that this would open up new and more successful staff relations; the tone at the end of the meeting was positive.

Management Responds

The following day, Friday, January 22, summarily, without warning or consultation, by David Lunney, Steven Manes, library assistant, was fired; his supervisor, librarian Anne Schlosser, was called into the session as an afterthought; Richard Thompson, Research manager, and Jeryll Taylor, Research Coordinator, were fired together; and Jim Kitses, Director of Critical Studies at the Center and full faculty member, was fired.

We were told at the firings that we were being fired due to budget tightness. Later, the AFI maintained it had foreseen these trims for several months. However, they had not been discussed with department heads and administrators involved, nor had any warning been given to personnel, and at one stroke AFI's research and critical studies department was removed.

Many saw the firings as an example to the staff to stay in line or suffer the consequences, since two of those dismissed had been active in the Marie Fitch affair.

Overlapping these firings, Stevens conducted a hastily arranged meeting in his office with some Production Fellows—but no Research Fellows—at which some explanation for the firings was given; content of that meeting has not been made public. By 7:00 p.m. the same evening, Bill Scott, production manager of the Center, moved his resignation up to be effective immediately, in protest. Saturday and Sunday, Stevens, Kahlenberg, Lunney, Daniel, Silke and Vellani worked long hours at the Center, holding meetings with Fellows and staff, consolidating their position and smoothing things over.

Research Fellows' Response

On Monday morning, the Research Fellows distributed the following 'Appeal to Our Fellow Fellows' to the Film-making, Screen-writing, Camera, and Production Fellows.

1. We no longer feel there is a place for us and the critical study we embody at the Center. It has been suggested that we continue as Fellows without either specific staff or tasks under the part-time guidance of faculty members who have not been previously involved with the Research Department. We do not feel that the committed, vital work of Jim Kitses can be replaced by present staff, and we therefore cannot accept the proposed spineless, vapid program.

2. We feel that the dismissed Research Department was in fact fulfilling the true, stated goals of the Center in that it was a genuine community for film study and education. We furthermore believe that George Stevens, Richard Kahlenberg, and David Lunney, who took this decision, having no meaningful contact with the Research Department, were ill-equipped to accurately assess its true worth. We can only conclude that they were either wilfully unaware of the Department's actual accomplishments or chose to reject on principle the critical function of the Center.

3. We find this action appalling both in the specific, high-handed, callous manner in which it was conducted and in the general principle it embodies. We cannot escape the conclusion: In a Center devoted to 'advanced film study', written, carefully argued critical film study no longer has an official place.

4. This action, we also feel, is symptomatic of many similar actions taken by the AFI administration. It is precisely this type of administrative vacillation, duplicity, dilletantism and lack of clear priorities which have stunted the creative growth of the Center from the very start.

Therefore we ask you as fellow Fellows to take these considerations into mind. They will pertain to your future as well as ours. Both official and unofficial discussions of this matter are now taking place. This may be the best and most effective time to make your complaints known. The evolving situation in which the needs of Fellows are being compromised by ineffective administration will evenutally affect everyone at the Center.

Kay Loveland, assistant to the head of the Production Department, announced her resignation in protest the same day. The document in which she announced her resignation was the first of several she prepared, at length and in detail, on administrative and staff problems and solutions. They should be consulted separately if possible; they are too long for inclusion here.

The next day, Michael Barlow, programme coordinator, resigned in protest.

Thirty-five members of AFI staff, both in Washington, D.C., and California, signed the following statement of solidarity:

> We the undersigned members of the staff of the American Film Institute express our solidarity with those recently fired from the AFI, those who have resigned in protest, and the Research Fellows who have lost their department.
>
> We find their grievances just and their arguments in the best interest of the AFI.
>
> We are committed, as we have always been, to the stated aims of the AFI: production, education, preservation and archives, AFI theatre, film-maker training, publications. We sincerely hope that from this controversy will result a preservation and clarification of those goals.

Special Meeting

Late that afternoon, Stevens assembled all staff, faculty, Fellows and auditors (except fired or resigned staff) for a meeting. Trustees Gregory Peck, Sidney Barlow (a financier), and Arthur Knight attended possibly because this open controversy was taking place two weeks before the Board was to meet at Greystone, and four weeks before the National Endowment was to meet at Greystone. Stevens reviewed the history of the AFI at length, then came to the specific issue of the firings. I regret not quoting large chunks from the transcript; they give a good understanding of the AFI's administrative style. In summary, Stevens first said that a staff of forty-four was considered by Ford Foundation and by the AFI to be oversize in support of Forty Fellows; the firings were to trim staff down (Staff requirements would have been smaller had the AFI not selected a white elephant of a mansion for its California centre; also, it should be noted that four months after the firings 'to reduce staff size', staff size had reached or passed forty-four once again).

Stevens claimed it was obvious to those involved in the decision (not named, but not including most top faculty or staff) that cost reduction would have to take place in personnel. This was not explained either. Regarding the secretary fired, then rehired, Stevens noted that he 'backed Lunney up all the way' (it is typical of AFI's authoritarian administrative style that, given the chance to act for both staff and administrator by stepping in and arbitrating, Stevens chose rather to entrench authority and further alienate staff). Stevens admitted that the decision of who to fire was taken the day after the last staff meeting (wherein two Research Department staff were vocally prominent). Stevens then defended making the decision without consulting the Board by reducing the issue simply to personnel and budget arrangement—ignoring the large-scale structural and policy implications of the decision.

Stevens maintained that Kitses's firing was a mistake, an oversight; in AFI-influenced press coverage, the firing of Kitses was consistently blurred over and in effect denied; apparently after the decision was implemented, someone realised that Kitses's national prominence and stature should have been more subtly considered. Under pressure, Stevens said that Kitses would remain with the AFI as a research grantee, and continue to give seminars for extra payment. He also indicated that this newly released salary money—$42,000 total in yearly salaries of fired staff—would make staff raises possible, and increase production funds. In the intense question-and-answer period that followed, Stevens was put under direct pressure. When challenged on the point that across-the-board salary cuts at top and middle levels could have retained the severed programmes, Stevens averred that that had been considered, but said no more. Throughout, Stevens continually assumed responsibility for decisions, and invited blame for them if they were bad, but never felt a responsibility to explain those decisions, nor to consider a decision-making structure in which more concerned parties could participate.

Kitses and Sutton

On Friday, January 29, Jim Kitses issued a letter to AFI management and staff, Center Fellows, auditors, and faculty, in which he reported:

> On Thursday, January 28th, AFI's director, George Stevens, Jr., invited me to discuss these problems. He assured me that the difficulties were a result of misunderstandings, and they had been exploited to damage the AFI. George Stevens also insisted that my dismissal had been a mistake, that some new relationship had been envisaged from the outset of the 'deliberations' that led to this act. This new relationship would have included the Mayer Research Associateship awarded to me some months ago (and scheduled to commence in the fall), plus

'tutoring' and 'special projects'; my salary level ($17,000) would have remained unaffected. This explanation bears no resemblance to what I was told by David Lunney when I was dismissed. In any case, George Stevens made clear that such a relationship was now possible, and urged me to accept it. I have declined and now feel that I must speak out to make clear my reasons.

If AFI staff have taken extreme actions as a result of these precipitate dismissals, it is because they see here the culmination of a pattern of unsatisfactory management-staff relations. This is not the result of malice or mean-spiritedness on the part of management, but flows inevitably from a confused administration that has not expressed to its staff a clear set of aims and priorities. In such a situation, where decisions are improvised and the enemy is always simply a lack of money, the result is that an institution *drifts* rather than has a clear thrust. Cutbacks, the abandonment of programs, dismissals, the dissolution of whole departments—all of these typically imposed from above—demoralize and alienate staff. Having given of themselves in the belief that their contribution is in the best interests of AFI, they suddenly find they or their programs are completely dispensable; quite simply, they feel the victims of the institution.

[George Stevens, Jr.] asked what constructive proposals I could make. . . . I called for the creation of a department within AFI specifically responsible for Education, Research, and Publications. Such a department would have to be funded separately and be directly responsible to a committee, on which AFI's Director would serve, consisting of representatives of the film education community. Such a department could spell out a clear program of aims, priorities and deadlines, and work to achieve these. Such a department would also strive to create conditions of employment (and severance), and a fair and rational salary policy—a model that AFI as a whole urgently needs. I expressed my feelings to George Stevens that I would be prepared to work within such a system, the creation of which I took to be essential if the enormous credibility gap that has grown up is to be bridged.

He felt that some of the ideas I had outlined were useful and could be discussed, and that much of this would get done in due course. However, he offered no specific assurances that this kind of radical change in AFI policy and planning would take place. Given the crisis of confidence that now exists, I had no choice but to decline his invitation to continue within the AFI in the ill-defined role he had suggested. his offer seemed an obvious panacea for the immediate situation rather than an attempt to confront the underlying problems.

I do this because of my personal commitment to people and movies, and in the best interests of the AFI. If the American Film Institute can begin to demonstrate—in its programs rather than its press—a core commitment to creation of a dynamic film culture, I would be grateful for the opportunity to re-join its ranks. As it stands, I have no alternative but to work toward that goal outside it.

Also on Friday, Ron Sutton, AFI Education Director, issued his resignation; this left the Research Department totally without faculty or staff, and the Education Department with one officer and one secretary. Sutton's statement begins with an attack on the 'incredible' treatment of persons by AFI management, then echoes Kitses's point that the Education Department was not consulted in the decision to cut away its Research Department interlocking support. He continues:

"Furthermore, I remain convinced that this firing was carried forth in an atmosphere of retribution or 'showing of management strength' in relation to the 'Marie Fitch incident'. No conversation I have had with any administrative official has persuaded me otherwise. It is just too large a leap of faith to ask me to believe that this was all coincidental. To be told by the Assistant Director Kahlenberg that this was a well-considered, long-term policy decision, and to discover five minutes later in calling Robert Goodman, the Associate Director and Financial Officer of the Institute, that he knew nothing about the decision really strains the credulity of a twelve-year-old. If it was long-term, then I cry 'foul' because I wasn't consulted. If it was decided and executed hastily as a retaliation for the forced Fitch re-hiring, as I believe it was, then my cry of 'foul' is even more appropriate. In any case, I no longer wish to be a party of any kind to such arbitrary and insolent administration."

But a further reason for my decision to leave is that I simply will not stand for yet another weakening of the Institute's work in the areas of education, research, and scholarship. The area has always had the lowest amount of money assigned for its needs, despite the fact that this work relates directly to the largest number of people.

> I have never been given a firm budget. I have had to make single requests on all items. When I was shown a budget for the Department, it was inaccurate, showing money spent for salaries that was never expended, including grants that never went through the Department, and with no credit given for income received from membership and sale of materials. Complaints about this were always met with the statement that it was being worked on. One confidence in the handling of funds and their proper assignment according to the original goals of the Institute has been strained to the breaking point.

In a joint letter 'To the Educational and Critical Community At Large', Kitses and Sutton warned:

> Therefore, we feel compelled to state to the film education and critical community we have worked with over the past years that their interests are no longer represented by the American Film Institute and that for us to continue further as employees of the AFI would only compromise the work we have sought to accomplish.

On January 31, 108 persons involved in film education and research in attendance at the Midwest Film Conference signed a petition addressed to the AFI Board of Trustees. It read:

> "Because we value highly the work of the Research and Education Departments of the AFI we are deeply disturbed by reports of firings and resignations in those departments. If the Board does not reverse what seems to be a major shift in functioning we intend to withdraw our support of the AFI and do all that we can to make public what we regard as unconsidered and irresponsible executive action damaging to the continued progress of film study."

Signatories included college and university film department heads and instructors; film education movement leaders J. Paul Carrico and F. Bob Duggan; students at all levels; film society directors; heads of film distribution companies; editors of film magazines; recipients of AFI Model Sites grants; and Jack C. Ellis, head of Northwestern University's film department and long-time leader in the university film education movement, also current president of the Society for Cinema Studies. Ellis sent copies of the petition, with a covering letter, to Nancy Hanks; Congressman John Brademas, Chairman of the Committee on Education that grants AFI's NEH money; Senator Claiborne Pell, similarly involved; and Dr. Harold Howe of the Ford Foundation.

The Board of Trustees agreed to meet the dismissed staff and those who had resigned, to hear their views.

Daniel's Position Paper

Just prior to our appearance before the Board, Frantisek Daniel, former Dean of the Faculty at FAMU, the Czech film school, now Dean of Fellows and academic head of the Center, presented to the Board a new position paper for the Center. I will quote at length from this document because, as George Stevens, Jr., later put it, it has been 'endorsed' by the Board of Trustees as a new direction for the Center, and for the roles of research, scholarship and education with the AFI; it has thus become something of an official position paper.

After summarising the AFI's main goals, 'to function as a unique national Film Conservatory' with emphasis on training film artists and craftsmen, Daniel said: 'A necessary adjunct to the Center's programme of expanded tutorial relationships is a real integration of film theory into film practice—a merging and mutual stimulation exchange of these two areas of interest and activity.' He then envisaged the structure of a very elaborate film research institute, which he asserted is needed in the US; but concluded: 'It goes without saying that such a [Research] Center would be entirely created within or with the participation of the AFI. . . . The immediate problem is, it seems, a lack of financial resources to subsidize the evolvement of such a Center of Department inside the AFI.'

There are, however:

> ". . . other vast fields of interest concerning AFI. These are now covered by the Education Department which should desirably be functioning to its full capacity, collecting, studying, evaluating, analyzing, synthesizing, and generalizing all the different experiences and experiments in film education, elaborating and introducing the most advanced methods, forms, procedures, systems, and combinations of those, etc. [Quite a job for one Education Officer and one secretary.—R.T.] In addition to the exchange of opinions and experiences thriving inside the country, thorough study of the achievements abroad, publication of textbooks, monographs, chrestomathys, methodological instruction in translation is, or should be, a part of the Educational Department activities."

At this point, Daniel distinguished between two interpretations of film education: one as . . . education of the film consumer, film viewer, film audience—that is the development of critical judgment, aesthetical apprehension, and an understanding of the film language in the broader context of cinematic and diverse art forms, a sense for the logoci of film history, etc etc. The other as . . . active creativity, learning and the mastering of the filmmaking process itself, with all its related necessary technical, productional, organizational, methodological and artistic skills.

Then: From Jim Kitses's memorandum . . . it appears that just the scholarly, theoretical, speculative and passive Film Education should be favoured and promoted.

As a matter of fact, this is not at all evident from any portion of Kitses's memorandum.

The other, the functional, practical, vocational, the active education seems to be considered of lesser importance or beyond the scope and orbit of the proposed [Research] Department's interest. From our point of view, this second category of film education needs even more consideration and a Center of a Department considered with advancing and generalizing experiences in this field would be as much a necessity as the Department proposed by Jim Kitses.

Daniel's point here is not clear to me; the AFI does have an entire Center devoted to the Advanced Study of film-making, which could, and some say should, be concerned with 'advancing and generalizing experiences' in the field of practical film education. That the Center has been unable to make its method and results available to any beyond the forty Fellows working there seems, extravagant and, possibly, indicative of a central lack of articulation at the Center.

In spite of the AFI's enormous financial outlay for the Center, Daniel went on to label such a department, on the necessary national scale, beyond 'present affordable possibilities of AFI'.

He then asserted the allegedly overlooked importance of audio-visual teaching-aids, discussed it at length, and announced:

We hoped and still hope that the Center for Advanced Film Studies will produce such instructional pictures originating from the fruitful collaboration of Research and Filmmaking Fellows and serving as inspirational examples of how films can be used toward the furtherance of film education. We hope the pictures or tapes dealing with different problems of this nature will be made at the Center, which, because of its relation to the film community in Hollywood, has the best oportunity to develop teaching of this exciting calibre.

No further support was given for this statement; no explanation of how production of audio-visual materials is cheaper than the non-hardware Research activities earlier described by Daniel as beyond the AFI means.

Daniel summed up his general position as follows:

As the profile and characteristics of the best film artists are revealed, as the results of the best film schools in the world become apparent, as the time-weathered experience of other educational institutions involved in practical, professional artistic training prove, the possible theoretical approaches which legitimately treat any particular art form the 'conservatory', or 'academy' type schools need, demand, and cultivate a specific, limited and clear-cut portion of it. Film theory, as it exists today, must be considered as an extended discipline which becomes amplified, ramified, and further structured by enriching itself on the one hand independently of the development of the cinematic art and on the other, as an outgrowth of its incorporation with the theories of communication and mass culture which coincides or combines with other social, scientific disciplines.

It is not the sociology of film, psychology (or psychopathology) philosophy of time (as developed, for example, in the works of authors like Mayer, Malraux, Epstein, Barjauel, Chiarini, Barbara, or in later works of Lawson); it is not the philosophic and ideological analysis of film language, film semantics, theory of information (as practised in the works of Mets [sic], Plazewski, Morin, Eddo, [sic] etc); nor is it the theory of communication and mass culture (McLulan) [sic] which originated at the professional film schools.

All of this was then applied to the film-maker. The film-maker is the rhetorical and conceptual centre of the entire paper, and by extension, then, of the entire AFI. Activities should:

. . . serve this purpose and goal: exposing the Fellows to different often controversial theories, poetics, stylistics, and aesthetics; thus, in this manner helping them to discover and define their own personal individual beliefs, persuasions, and tastes.

This, of course, is what the Research Department was making available to the Center prior to January 22.

The role of the Research Fellow in this is:

In the atmosphere of creative activity, of conflicting tastes, credos and artistic conception, in the midst of the origination of new aesthetics programs of the future American filmmakers now in existence at the Center and which has been demonstrated by the fruitful result of the past half year, a theorist or historian who loves the medium more than his theories can indeed more fully participate and realize inspiration in his field of research. With the screenings, (899 pictures in the last year) the possibility of working in the program of the Oral Histories, the participation in films on films, or in the publications of the discussions which take place at the Center, the Research Fellows can find a many faceted use of their capabilities in addition to discovering an unending number of interesting stimulants for their own theoretical work. It is necessary to say that for the Fellows whose main interest is either Film Criticism or Film History, the situation is much clearer than that of a pure theorist. There could hardly be a more fruitful climate, more desirable conditions and opportunities for the critics and historians than the Center's.

Such theoretical research should root its investigations as a special institution within the Center. Theory, as it is necessary and as it should be cultivated at the Center, is seen as the generalization of the creative experience, theory as a searchlight for practice, concrete investigation, and the challenging conventions, rules, devices, etc. This, as we see it at this moment, is the function and field of exercise for theoretical research at the Center.

The existing fact that most of the film critics throughout the world cultivate their trade untouched by the reality that there are objecive rules of the game, that aesthetical analysis should and must emanate from the work of art itself and not from the onlookers likes or dislikes, from his impressions, biases, prejudices, and assumptions calls for such a confrontation and co-education.

Daniel closed his review of the AFI's new position:

Constituation and development of film criticism as a serious and corroborative cultural activity is unthinkable without a deeper theoretical understanding and practical knowledge of filmmaking basics, the creative process of film-making, film history, and theory. Such an education eliminates and makes ridiculous subjectivistic impressions, infantile, academic or ideolgoical pseudocriticism. The Center for Advanced Film Studies seems to be the best and most vital place for such a conception of theoretical and critical film studies.

All this without a single faculty or staff member of note or competence in the areas of theory, criticism, scholarship, research, or history.

Separated Staff Presentation

Unaware of the preceding, a committee of fired staff and concerned Fellows made its presentation. Jim Kitses outlined problems, priorities, and options in educational and critical terms; Fellow Bob Mundy (one of the editors of the English magazine Cinema spoke for the interests of Research Fellows; Fellow Paul Schrader raised the question of critical standards and the national critical/cultural community; I summarised the oral history progress to date, and urged that a professional film historian be given charge of the programme; Kay Loveland presented a paper on staff-administrative problems. At the conclusion of the presentation, Stevens was asked by the Chairman if he cared to discuss the issues raised; Stevens did not. An attempt on our part to engage the Board in discussion of the issues was rebuffed; the Board preferred to keep its own private council, and thanked us. We were told that the results of their deliberations would be conveyed to us within a week.

Simultaneous reports on the Board meeting were presented by George Stevens, Jr, at Greystone, to Fellows, faculty and staff, in the presence of Gregory Peck and Sidney Barlow; and to the fired staff and Research Fellows group, in a Beverly Hills hotel room, by George Seaton, John Culkin, and Fred Zinnemann. Also present were Kitses, Loveland, Taylor, Schrader, Mundy, Thompson, and Research Fellow Steve Mamber. We were given information which closely followed a letter, 'Notes for committee of Trustees who will meet with former employees on February 8, 1971'. A copy of this document was available to us at that time, and was later quoted from in the press. As the letter well sums up our meeting, here it is:

These points should be made by whomever is the spokesman for the Trustees committee.

1. That the Trustees found the presentation helpful to the process of arriving at certain very important decisions concerning the AFI's future.

2. Many of your proposals coincided with recommendations which had been presented to the Board by the director and staff.

3. Other of your proposals were helpful in clarifying our thinking and decisions.

4. It is clear that the AFI has aspirations far beyond the resources presently available. This has resulted in a staff stretched too thin and the creation of expectations around the country that cannot presently be fulfilled. Much of the meeting was devoted to exploring ways to increase the amount of funds available for AFI.

5. The Board decided to immediately launch a $250,000 fund-raising effort between now and June to offset the present deficit of the Film Institute and to stem the need to cut back further in AFI's programs in archives, education and filmmaker training.

6. The education committee of the Board chaired by David Mallery met several times throughout the weekend and will work in the next several months to come up with recommendations for consideration by the Board relative to AFI's future thrust in education. The education committee gained approval for a grant to sponsor the first national seminar for directors of regional film teachers organizations. The seminar is designed to explore the feasibility of founding an individual national membership organization which would be affiliated with the AFI and which would be provided with materials developed within the research, archival and production activities of the AFI. Joseph Dispenza was named to take charge of AFI's programs in education.

7. The Board listened to the various viewpoints on the focus of the Center with particular attention to the role of film theory within the Center. It endorsed the approach presented by Professor Daniel: A concentration on theory as 'the generalization of the creative experience, theory as a searchlight for practice, concrete investigation and challenging conventions, rules, devices, etc.' The broader education efforts described in both Daniel's and Kitses' papers must be considered in the larger scope of the AFI's ambitions and possibilities in film education. Much of this is beyond our present funding expectations. As this concerns the research Fellows, the Board hopes they can find within the program outlined by Professor Daniel a program relevant to their continued study. Professor Daniel will be available to discuss with each research Fellow his individual case. The Board decided that the AFI will be willing to work out a financial arrangement with Jim Kitses so that the research Fellows might have available the continuation of their consultations with him throughout the remainder of this academic year. The AFI would like to resolve within the next two weeks the status of the individual research Fellows.

8. The Board decided that the fact that Jim Kitses and Rick Thompson are in the educational profession should be taken into consideration in terms of their severance, and this will be discussed individually with each of them.

9. The Board is grateful for their concern for the AFI.

The AFI ended up paying Jim Kitses and myself through June 1. Their ruthless economy move ended up in obvious waste; had they played their cards differently, and advised us that as of June, the research programme would be terminated if funds were not found, they could have had four months' more work from us for the same cost.

At the conclusion of this meeting, pressure was put on the Board representative to discuss their positions on the hard issues at hand. Seaton had to leave; Zinnemann, with extreme honesty and candour, apologised for being ill-informed due to his residence outside the U.S. in recent years, and disqualified himself. Culkin stressed some of the points in the letter, and went on to indicate, in confidence, certain Board attitudes and deadlines of a rather sweeping and decisive nature, which, if true, and if realised, will certainly be seen as improvements by critics of the AFI. However, the Board's unwillingness to take immediate and specific steps, and/or to be publicly candid about AFI matters, was confirmed. At that point, the meeting concluded with the staff/research Fellow group indicating that they had followed the issues as far as they could through the administrative chain of the AFI, to Board level, and would now feel free to raise those issues not yet resolved in more public arenas.

Variety covered these events a week later, on February 16, on its own initiative. The next day, Variety carried AFI's side of the story. Stevens is quoted as saying:

"There are some people who feel the Film Institute should not be involved in filmmaking at all, and they are never going to be happy here, because one of the main reasons for AFI's creation was for it to be a progressive force in filmmaking"

* * * * * * *

Of current $2,400,000 budget for the fiscal year ending in June, Stevens maintains approximately $1,000,000 is for the Center for Advanced Film Studies, other $1,400,000 for achives, education, publications, and research.

Strangely, none of the money is assigned to production grants—unless they are now incorporated with film-maker training into the Center.

Stevens explained staff problems in the same article:

"There were people who wanted to change the Institute to their vision of what it should be. All organizations have them, but all organizations don't have as handy and efficient a Xerox machine."

According to Stevens and a few Board members polled, the Board was unanimous in support of Stevens and the present programme and emphasis.

The same issue of Daily Variety contained this letter from Charlton Heston, who entered in the middle of our group's presentation to the Board, yet is willing to generalise about even those portions he missed:

Since I may be in a position to comment with some objectivity on the aims as well as the problems of the AFI, I'd like to point out what I think are distortions as well as some simple errors of fact in the version of recent developments at the Institute as presented to Daily Variety by several former employees and reported in yesterday's edition.

I'm a member of the National Council on the Arts, the federal body that originally funded the AFI. I'm not on the Institute's Board of Trustees, but I was asked to join a committee advisory to them and was present at several of the meetings of the trustees last week at which these matters were discussed.

The five separated employees [missing the introduction as he did, Heston was unaware that two of the five were Center Fellows, not employees] you mention in your story were given an opportunity at one of these meetings to present their views. Their statements were extensive, characterized largely by extremely negative evaluations of the AFI's leadership and gloomy predictions of its future if their recommendations were not followed. I'd describe both evaluations and recommendations as apocryphal in character and largely lacking in pragmatic validity. The board, as nearly as I could judge, found their suggestions totally unacceptable.

. . . The industry as a whole is becoming involved in the future of the AFI, in a most specific manner.

In the AFI's vague style, that last "specific manner" is not specified; it is of particular interest as MPAA at about this time withdrew its support of the AFI.

In Daily Variety (February 2, 1971) Kay Loveland responded to the above:

1. None of us has ever said or implied that we 'feel the Film Institute should not be involved in filmmaking at all.' We have said all along that we do not believe film production should consume more than half of AFI's total budget, as it has.

2. We do not want 'to change the Institute to our vision of what it should be.' We have advocated and continue to advocate the original vision of AFI as set forth in AFI's first brochure and all subsequent publications.

3. Your statement that 'all organizations don't have as handy and efficient a Xerox machine' implies that we used the AFI machine to duplicate the material we have circulated. As a matter of fact, the machine we used is located at the Postal Instant Press at the corner of Wilshire and Almont, where we paid 5 cents per copy per page. In all we have spent around $100 on duplicating costs.

4. Mr. Heston states that our recommendations were 'largely lacking in pragmatic validity' and that the Board, as nearly as he could judge, 'found our suggestions totally unacceptable.' His view does not seem to agree with the 'Notes for the committee of Trustees who will meet with former employees 'which seemed to be the guideline for the meeting we had with John Culkin, George Seaton and Fred Zinnemann on Feb. 8. [Here she cites points 1, 2, 3, and 9 of that letter.] It seems strange, if our recommendations had 'no pragmatic validity', that George Seaton would have told us that probably ten of the twelve recom-

mendations made in my Feb. 1 statement (which 'coincided with recommendations which had been presented . . . by the director and staff') would be acted on. It also seems strange that John Culkin would have made a similar statement, that Culkin, Benton, Mallery and Zinnemann would have told us individually that our presentation helped to make this Board meeting the best, most thought-provoking that has ever been held, that Arnold Picker would have told me on February 4 that most of the recommendations I had made were things he had been trying to get for years. Surely they don't all lack in "pragmatic validity."

Research Fellow Paul Schrader became the first Fellow to resign from the Center.

Variety of April 7, 1971, carried the following:

"A dispute is raging in the film education community about the two-year $800,000 grant recently awarded the AFI by the Ford Foundation. According to AFI director George Stevens, Jr. and his staff, the Ford funds are earmarked for the Coast-based training center, and can't be used for education and research, no matter how much it might be desirable to do so. Therefore, it is claimed, the Institute's emphasis on production at the expense of its other mandated activities is strictly a consequence of the conditions attached to presently available funds."

This is contradicted by McNeil Lowry of Ford, who says that the grant was based on a budget for the training center which included the education, research and critical studies faculty members who were fired. Lowry says that he has asked Stevens to clarify the matter publicly, which he has not yet done. He declines to say whether the grant would be rescinded if all budgeted activities are not restored to the Center.

In the same issue, AFI revealed its new approach to education: The executive board of the AFI, meeting in New York today, will consider a proposal to form and finance a national organization of film teachers—a group which would substitute for the AFI itself in the field of grass-roots education.

Under the plan, formulated by a committee of board members, the Institute would give $40,000 a year for two years to a new group—largely a federation of sixteen extant regional groups, with some 5,000 film teachers as members. AFI itself would discontinue its efforts on the local level, and would restrict itself to surveys and other research in the field, which it would make available to its new affiliate.

. . . Some critics, however, are likely to keep a close watch on the Institute budget to make sure that the new plan doesn't make educational work a stepchild to other AFI activities, notably production and filmmaker training.

Given AFI's budget secrecy, such scrutiny is impossible. However, Variety of April 14, 1971, carried this item, quoted in its entirety:

The executive board of the AFI, at its meeting in New York last Wednesday, tabled a proposal to form and finance a national organization of film teachers. Board reportedly spent the bulk of its time talking about the Institute's current fund-raising problem. Apparently no mention was made of the request by the Ford Foundation to restore education and research faculties at the Center of Advanced Film Studies on the Coast. The $400,000 due from Ford for the first year of its current grant will not be forthcoming until the money is matched by outside contributions. An expected larger grant from the National Council on the arts would not be issued until after the Council's meeting at the end of next month. [The grant has not yet been given.]

At the foot of a story announcing newly commissioned oral histories, Variety of May 5 noted:

"Such reports had reached the ears of the Ford Foundation, which had awarded an $800,000 two-year grant to the Center on the basis of a budget which included research activities. It is now presumed that Stevens has now clarified the situation to the Foundation's satisfaction."

But, in AFI style, not publicly.

Improved Staff Relations

As far as improvement in staff relations goes, the AFI did finally actually enroll in the California State Unemployment Insurance programme, as it had falsely claimed to have done twice before. However, On Friday, May 21, Judy Morris, receptionist at the Center since its opening, was fired by David Lunney without warning, on charges of lateness. She had just returned the week before from a European vacation; during the week in question, she was not late.

Several other AFI staff members, at all levels, were late during that week. Miss Morris had received no specific warning that her job was in jeopardy. She had been vocal in the staff meetings over Marie Fitch's firing. Robert Mundy and Cary Glieberman, Fellows' representatives to the faculty meetings, were the only members of the Center community to raise an outcry. They sent a letter to George Stevens, covering the facts of the case, including Judy's extremely helpful relationship with Fellows—typing scripts for free, and so on—and asked for clarification.

Outcry

Prescott J. Wright, veteran independent film distributor, concisely hit several issues on the head in his letter of protest to the Board of Trustees, of January 1, 1971; . . . it represents what we have suspected and feared; that Education and Research warrant the lowest priorities in the current directions of the Institute.

None of us has escaped the economic pressures of these days and if this is the rationale for reducing the Education Department to three [actually two] people and cutting off the Research Department, then one wonders how the situation was allowed to deteriorate. Surely the nature of the financial support of the institute calls for better management and foresight on the part of the directing bodies.

If it is the intention of the AFI to vacate the field of film education and to focus on production training then it should do so honestly and openly. Other bodies can then pick up this work and the concommitant funding.

Wright had served the AFI as a distribution consultant.

Austin Lamont, publisher of Film Comment, received a budget summary of AFI—but hardly a complete one, as it did not include the figures for the Director's salary, which is believed to be around $70,000 per year. Lamont notes that administration and staff salaries, at $1,367,038, are greater than the sum dispersed in grants and projects, at $1,316,927.

Here are a few other figures: consultants and their travel, $134,534; rent, $138,000; and a "benefit" for the AFI—which lost $31,953.

The figures cover the first three years of AFI operation. The editorial concludes: Here are a few specific ideas, framed after I talked with dozens of film people around the country, including AFI administration, staff and former staff members:

(1) Film Education, one of the principal needs of this country, is getting short shrift at the AFI. Film educators—critics, scholars and teachers—are not adequately represented on the AFI Board of Trustees. The educators should elect their own full-voting representatives to the AFI Board.

(2) The Trustees should evaluate the Institute's policies and priorities, particularly with respect to its accomplishments as a "catalyst and point of focus and coordination;" and they should establish and make public a new set of priorities with clearly defined goals and realistic budgets, and with waste, overhead, administrative costs, salaries and frills cut to the core.

(3) The Trustee should evaluate the past performance and present attitude of the Institute's administration—its management techniques, its relationship to the film community, and its commitment to the goals of the AFI. Present administration should be replaced and the internal structure of the AFI changed, if necessary, to insure the free flow of recommendations between the AFI administration, the AFI staff and the film community.

Late in May, the Society for Cinema Studies (an organisation made up of college and university teachers, film scholars, critics and archivists) distributed:

AN OPEN LETTER TO THE BOARD OF TRUSTEES OF THE AMERICAN FILM INSTITUTE

The Society for Cinema Studies strongly supports the continuation and strengthening the American Film Institute. Its work of preserving, cataloguing, and exhibiting our film heritage is of utmost value. At the same time we deeply regret a reaction to financial stress that has caused elimination of the research and continuing dismantling of the education departments. Our primary concern being the building of an enlightened and discriminating audience, the activities of research and education are to us at least equally important as any other functions of an American Film Institute. We urge that they be restored to a parity in terms of budget and staff.

Conceiving ourselves as constituents of what should be thought of as a national public undertaking (as individuals we are being solicited to become members of the AFI), we ask that the Board of Trustees be responsible to the total film community, including the scholarly, critical and educational segments. We ask that the management of the American Film Institute be held accountable to the Board for all executive actions which do in fact relate to the policies and priorities of the Institute's program. Specifically we ask that the Board of Trustees:

(1) Review the policies and priorities of the American Film Institute and make a clear public re-statement regarding them which all can understand and refer to and to which management can be held accountable.

(2) Consider the capabilities of the present management to implement these goals; remove, realign and add executive personnel if necessary to insure that the full work of an American Film Institute progresses according to stated objectives and appropriate calendar.

(3) Publish annually a financial accounting of the American Film Institute's income and expenditures so that all concerned can judge how the total resources are being allocated.

(4) Make certain that the scholarly, critical and educational film community is adequately represented on the Board of Trustees, and provide some mechanism by which the members of that community can help choose who will represent them.

These requests are made respectfully and for what we sincerely believe to be the best interests not only of the American Film Institute but of the whole cultural and educational life of this nation.

May 1971

Early in June, the AFI circulated a pre-release draft of George Stevens, Jr's response to the Austin Lamont editorial: 'A Response from the American Film Institute':

The American Film Institute is an educational institution. Everything the AFI does serves education in a number of ways. The Archive program has galvanized a national effort to preserve films so that they might survive for scholars to study and for new generations to view. Filmmakers are being educated and supported at the same time that work is being done to expand the use of films in education and, today, far from being 'eliminated,' thirty-six AFI-supported researchers and scholars are gathering history and data. We believe that film education relates not only to the growing community of film educators, but also to the artists and the audiences who sustain the art. In this light, everything the Institute engages in can be seen as educational.

The American Film Institute, nevertheless, is probably not as good as those of us who work for it think it is, nor as bad as its antagonists would like to portray it. It is perhaps closer to the picture seen by objective observers and critics—that of any unusually productive four-year-old with some triumphs and some mistakes. Yet most criticism of this four-year-old questions not the *quality* of accomplishment, but the *quantity* of work in one area or another. Constructive debate can center around these questions of emphasis, the more so if polemics and misstatements are put aside.

Look closely at AFI's trustees and you will find a serious group of people who brought it into existence, made human judgments in matters of program, priorities and personnel, and raised three-quarters of its total funding from private sources. Having made that effort, they have been vigilant to prevent careless spending. Perhaps this Board would be strengthened by more educators and critics, but Arthur Knight, John Culkin and David Mallery have spoken forcefully for education since AFI's founding, the latter two as members of the Executive Committee. Yet no Board members have spoken for a single interest. New trustees or visitors to Board meetings are invariably surprised to see the depth of interest and commitment executives and actors hold for film preservation and film study in the schools. And, less surprisingly, the educators have found value in the study center in California. This mixture of interests is basic to AFI's unique trust and is its strength—disparate elements of the film community joined by a shared concern for the art of film. The executive and prominent artists are there partly because they can help make it all happen, but to limit them to the size of their influence is a mistake, so too to confine Ed Emshwiller, Ricky Leacock, Francis Coppola and Arthur Penn to a narrow interest in filmmaking.

Film Comment offered 750 words and twenty-four hours to broad and scattered charges. A complete report on AFI's first four years will be issued in July. *Film Comment* readers may write AFI for a copy. It will contain a complete listing of all activities, all individuals and projects assisted by the Institute, audited financial data, and evaluations of the problems and challenges ahead.

Meanwhile, be assured that research is not eliminated, it is stronger than ever; that the 'staff salaries' to 'projects and grants' ratio represents no incredible disparity—AFI is not a foundation, but an operating team consisting of cataloguers, librarians, projectionists, archivists, faculty, theatre personnel, educators, accountants, as well as the secretaries who do all the work. (The British Film Institute expends the equivalent of 80 percent of its government support for staff.) The report will detail 5,000 American films safeguarded; five summer seminars for film teachers; grants for eighty-six independent filmmakers; annual published surveys of university film courses; a definitive 1635-page Catalog of films of the twenties (the first of nineteen volumes); the funding of twenty-two oral history projects; a film repertory theatre; twenty-seven internships for filmmakers; support for *Filmfacts* magazine (still struggling); the founding of the Community Film Workshop Council; a weekly educational television program; scholarships, fellowships; model film education sites; subsidies for film co-op catalogs; and an advanced conservatory where filmmakers learn artistic craft and discipline, and where theory and history are being compiled and refined.

This is only a part of what we would have liked to do in those four years. But it has been achieved through the creation of a structure which has encouraged concerted action from previously fragmented sectors of the film community. This is a big country, and we are still a small organization. If you want to help and be involved, write to me and we will look for a way.

While it may be true that BFI expends the equivalent of 80 per cent of its government support for staff, this is not at all clear to me from the *BFI Annual Report and Accounts 1970*. Budget reports, of course, are not necessarily organised for clarity. One AFI budget report which Kahlenberg has appraised as reasonably accurate, and representative of the same ratios of allocation for fourth-year spending listed:

Archives	$1, 000, 000
Education	400, 000
Research and publications	450, 000
AFI Theatre	240, 000
Production grants	1, 350, 000
Center	2, 100, 000
Administration	1, 000, 000
Total	6, 540, 000

When I asked Kahlenberg why 'Research and Publications' was so large for a staff of three for eighteen months, with no budget (beyond the $150,000 Mayer grant, which is probably figured into the total, thus accounting with staff for $200,000 tops), he indicated that the figure included AFI's promotional brochures as well. Not that they were mentioned in AFI's structural plans when 'Publications' were itemised. That yield's a figure of $250,000 for, presumably, promotional material, plus a subsidy to *Filmfacts* and an unspecified grant to *Filmmaker's Newsletter*. It is also possible that, in Hollywood studio fashion, a portion of Center overhead may be invisibly bolstering some budgets. During the first year of Center operation, when the Research Department consisted of a staff of three, one and a half Research Fellows, and two rooms in the mansion, the Center officer then preparing budgets told me that Research Department was carrying 23 per cent of the Center overhead. I do not know how long this condition persisted. At any rate, it would be most helpful if AFI's published budget data were detailed, explicit, and complete, without room for ambiguity.

IV. IN CONCLUSION

Variety, June 2, 1971, carried a story on the Society for Cinema Studies letter, with the comment: Though Institute director George Stevens thus far has failed to issue a public clarification of budgetary priorities, he has consistently denied that the AFI's education and research departments are being downgraded. Rather, he's blamed a recent wave of firings and resignations in those areas on differences of opinion on how the jobs should be done.

Stevens points to a recent series of research grants and to a reassessment of the AFI's film-education role by a special committee of the board as evidence of an continuing commitment.

As of March 27, 1971, this "reassessment . . . by a special committee of the board', the Education Committee of Mallery, Culkin, Knight, and Benton, had not yet finished or distributed, though it was begun in early February. Also, note the emergence of yet another reason for the firings: though first simply attributed to required budgetary trims, they are now the result of differences of opinion on how the jobs should be done. Shifty, but fair enough; however, the fact that those jobs have not yet been refilled casts doubt on this explanation.

Stevens is correct enough in citing the on-going work of the Mayer oral history project. However, his attempts to use this single programme to masquerade as the entire Research effort is strained. Variety (May 5, 1971) carries such an attempt: Reports that research activities are reduced or eliminated at the Center are completely untrue, Stevens asserted.

In fact, whether Stevens is willing to recognise it or not, the firings of all Research staff in January abruptly terminated the following Research activities, which have not been resumed or replaced:

1. Jim Kitses's final draft writing of his AFI book on last year's summer seminar, which had just reached final rough draft when he was fired.
2. A collection of close studies in visual analysis methods, which had been initiated by staff and Fellows of the Department.
3. A collaborative study of the Warners school of animation, for which screenings and writing had begun (indeed, the firings occurred during the third of the weekly screenings, and terminated the series prematurely).
4. The establishment of a project to pool, circulate and encourage the execution of translations of film material in foreign languages for which English translations are currently unavailable on a large scale.
5. Meaningful tutorial relationships between Research Fellows and critical faculty. Research Fellows are unanimous in asserting that AFI's total current utility for them since the firings is in the screening of films, certainly an advantage, but a far cry from the vigorous dialogue that had taken root prior to January 22.
6. Support of Research Auditors, who were to begin their stay at AFI the Monday following the firings, who have received only token support in the form of screenings—certainly not the participation in an active community they had been led to believe was available.
7. Distribution by the Department of bibliographies and supportive duplicated material relative to the weekly screening programme topics—which topics, it seems, have also been discontinued since the demise of the Research Department, who arranged them.
8. Weekly critical seminars of substance, prepared for by screenings, readings, and presentations worked up by individual Fellows and staff, conducted on a rigorous level of close discussion.
9. General input to the Center culture of solid critical and scholarly content. Certainly no one currently at the Center is significantly involved in creating, or even following, film criticism and culture, beyond film-making activities and the screening of some current new films. The Center library, as a result of the Research staff firings, has shelved plans for acquiring major foreign language journals, such as backruns of Cahiers du Cinema, obviously because there is no one to use them.
10. The "research into the language of cinema" originally envisioned in the Center outline as a research activity, has stopped short.
11. Several individual monographs and book-length projects were suddenly deprived of all but screening support.

In a larger context, since the AFI's inception, it seems that the only programmes cancelled or discontinued have been in the areas of education, publications, and research (this is not widely known because the AFI, while publicising extensively the initiation of programmes, never publicly announces terminations). Production, AFI Theatre, Film-maker Training, and Archives have remained intact, if perhaps reduced in funding, while the following programmes in Education and Publications have been dropped:

1. Film Information Office
2. Model Sites funding
3. Regional Screenings programme
4. American Film magazine
5. Films-on-film
6. Grants to graduate scholars
7. Distribution of curriculum documents in Xerox form
8. Separate Education Department Newsletter (now incorporated in the monthly AFI Report promotional pamphlet, much reduced in length)
9. Research Department (see above)

It seems quite clear from this that Film-maker Training Production, the Theater, and Archives have received solid support, and that Education, Publications, and Research have been considered in obvious practice more expendable and of lower priority.

The AFI has done very well in the areas of archives and preservation, film-maker grants, and probably, on a purely technical level, film-maker training. These are concrete, quantifiable areas of activity, easily fitted into AFI management's product-and-production oriented thinking. Behind this stupid administrator's positivism are two key conceptual sets. The first is AFI's frequent rhetorical polarisation of film-making on one end of the scale, and criticism and scholarship on the other. The alternative formulation, which one would have thought more useful for AFI, sees film-making, teaching, criticism—all flowing from a common centre, the film itself—as object and idea. However, the AFI prefers to separate these elements as much as possible, and to underemphasise or ignore the role of ideas and disciplines.

The second conceptual problem is also dichotomous. The AFI operates the technical and concrete group of its programmes actively, as works; while it operates the intellectual and educational group of programmes passively, as organization and administration. The AFI's major failure to date does not lie in what it has done, but in what it hasn't done—indeed, hasn't even conceived of. The AFI's education effort has been responsive, rather than initiative, consequently, it has been limited by the boundaries and deficiencies of the field to which it responds. Its service activities have been of value, but they have also dragged down activities in other areas—creative rather than data-oriented material, dialogue, criticism, ideas, educational, and critical works of substance. This reflects a trend in the U.S. film education movement at large—mainly a secondary school movement—which, responding to reductive interpretations of McLuhan, plunged into organising teacher networks and circulating information. These activities very quickly outstripped whatever conceptual base the movement had and left it without a core. This imbalance is laboriously being corrected without much AFI help.

With the single exception of Archives, the results of which are available only to a very, very few, the AFI has focused the great majority of its financial and staff resources on seventy-five filmmaker grant recipients, thirty intern trainees, and perhaps sixty Fellows and Auditors of the Center for Advanced Film Study, while serving the much larger constituencies of film scholars, teachers, students, and the interested public with promotional material, lists of college film courses, teachers' addresses, and little else.

Under the Archives programme, the AFI has put up a good filmography project—the National Film Catalog—but has failed to fill equally pressing needs in the areas of bibliography, translation, the clearing house for project listings called for by Toeplitz, or ground work in television history and aesthetics. It's even more irritating when one realises how much further funds go in education, research, scholarship, even publications, than in the costly area of film production.

In response to my request for an interview, and a subsequent letter listing specific information I desired, Richard Kahlenberg, Assistant Director of the AFI for Planning, met with me. Much of the data I sought was budgetary—breakdowns of costs for various programmes, salaries, Center cost and overhead. While not refusing to answer these questions, Kahlenberg did not bring such information, and indicated that he did not know these budgetary specifics.

Kahlenberg advanced the new Discussion series as a useful publication, and a broadly distributed product of the Center. The first Discussion pamphlet is priced at $1.00 and contains thirteen small pages of chopped-up press conference transcript, most of it available in numerous other Fellini interviews; Fellini's appearance at the Center, which provided the transcript, was simple promotion (See Rick Setlowe's story, Variety [January 21, 1970], lead paragraph). The second Discussion is with Rouben Mamoulian, and is nearly a mirror image of Robinson's 1961 Sight and Sound interview. When I challenged that such duplicatory and lazily-conceived efforts were wasteful, Kahlengerg replied that if even one new fact gained circulation through the Discussions series, it was worth it. This attitude is one of the AFI's most dangerous, because it is used to excuse lack of decent preparation and execution, resulting in wasted time, effort, materials, and opportunities. Reasonable preparation could assure that many new facts would certainly gain circulation—but this preparation is not undertaken, partially because the AFI has no personnel resources in this area. This is one of many examples of the AFI's inability to comprehend the cross-over points of raw, factual data with critical method and experience. Another misconception is that the collection of oral history interviews, some good, some mediocre, constitutes a research and critical studies programme; this parallels the reductive notions that history is simply names and dates, and that education is the transmission of information.

Such large and small conceptual failures (linked with management and Trustees very one-sidedly weighted toward production thinking; as well as interlocking Board members shared by AFI, its parent agency, and subsequent funding agencies—which might be thought to supervise it—have left the AFI in a questionable condition.

7.6 million dollars have been spent, but not accounted for, of public, foundation, and private funds. For this investment we have received a good archive; a useful National Film Catalog; a Center for Advanced Film Study, which has given us ten short films or so, will give us a feature film, but has been unable as an experimental educational project to give us an account of itself, to turn its activities and enormous cost—probably over $2 million—into any material or method of value to others in the field; promotional publications; a token education effort, pitched at the lowest viable level of activity and ambition; and a National Film Theatre which shows films in Washington, D.C., at the deficit cost of at least $100,000 per year (this theatre is often described by the AFI as a Cinematheque, but its programming is on the popular side of NFT, and its influence on American film writing and thought almost nil).

The AFI has often counter-punched critics by accusing them of trying to destroy the AFI, certainly a grim prospect: if the AFI goes down, so do the chances for a film institute here for some time to come. However, any viable public service orientated institution should be able to stand open scrutiny and discussion. The possibility that the AFI can be killed from within should not be discounted either.

I have quoted remedial proposals from other groups earlier. Certainly, the AFI's absolutely closed decision-making process must be opened up; and a national dialogue must be conducted, by all concerned with the AFI, to redirect its efforts. While Kahlenberg agreed with my evaluation of American film culture as being in desperate need of aid, he indicated that the AFI had no particular idea of how to go about aiding it, beyond current AFI programmes. That makes it absolutely clear that the AFI needs administrators who do have some idea of how to go about it.

Anti-intellectualism must be rooted out of the AFI and replaced by a creative and constructive comprehension of the broadest uses of education, criticism, and scholarship.

FILM SOCIETY REVIEW, JANUARY 1971

EDITORIAL

Three and a half years ago these pages carried an editorial on the then-brand-new American Film Institute. It pointed out, inter alia, that those deciding basic policy for the organization were in the main "people whose clear identification has been with Hollywood status quo," that "those national groups and interests which have most at stake have neither representation, active participation, nor voice."

These comments were meant at the time mainly as a statement of concern. Recent events seem to show them sadly prophetic. Confirmation received as this issue goes to press indicates that the AFI is in serious crisis. The most serious crisis in its history to date. Continued over-emphasis on film production and concomitant undercutting of educational priorities has finally brought a wave of firings and resignations in both Washington and Beverly Hills that has resulted in the almost-entire elimination of its educational, critical and research activities—and led to the following declaration:

To the educational and critical community at large

For the past 18 months we have worked as colleagues in the American Film Institute to stimulate and develop film education within our society, and in so doing to assist the AFI in achieving one of its stated central goals: the development of a discriminating film audience.

. . . This essential work has been hampered and finally ham-strung by a pattern of lack of support and program cutbacks imposed from above, resulting from a confusion of priorities and lack of direction . . . an indefensible lack of planning and an insensitive approach to staff-management relations.

Therefore, we feel compelled to state to the film education and critical community we have worked with over the past years that their interests are no longer represented by the American Film Institute and that for us to continue further as employees of the AFI would only compromise the work we have sought to accomplish.

This announcement has been followed by criticism of the AFI from all over the country, including a statement to the AFI Board of Trustees from the Midwest Film Conference signed by more than 100 persons protesting this "unconsidered and irresponsible executive action damaging to the continued progress of film study," and subsequent individual letters to the Ford Foundation, the National Endowment for the Arts and members of Congress, expressing "lack of confidence in the leadership and direction of the AFI."

Not all of the facts are in at this writing. Out of the melee of events, however, emerge persistent reports of "arbitrary," "arrogant," and "confused" administration, "improvised decisions," and a "rapidly deteriorating situation."

A series of articles on the AFI is now being planned for FSR, beginning with the following issue. Any suggestions, recommendations or conclusions which develop will appear later on. One point, however, seems fairly clear even now: once the present crisis has passed, it will not likely be good enough simply to return to status quo. The educational and critical community is now up in arms. What may very well be demanded henceforth is not just an altering of current directions, but a complete reversal of current priorities: a return to the original, broader vision of what the AFI was intended to do.

Succeeding issues will continue to follow AFI developments and will report on them with critical comment as the situation evolves.

THE AMERICAN FILM INSTITUTE

(By William Starr)

Three and a half years ago, these pages carried an editorial on the then-brand-new American Film Institute. Based on the quite legitimate assumption, traditional to all other national film institutes, that the AFI should also represent and serve the country's educational and critical film community—including its several thousand film societies—it referred to the "strikingly unrepresentative composition of the Film Advisory Council," the group formed "to decide fundamental policy" for the AFI, a group "composed overwhelmingly of people whose clear identification has been with Hollywood status quo"—and concluded: "Important basic decisions are being made in which those national groups and interests which have most at stake have neither representation, active participation, nor voice. The fear widely exists that the country may shortly be faced with a vested-interest organizational fait accompli which will require years of devoted labor to un-do."

This editorial apprehension was not shared by all: some thought any such remarks premature—a rejoinder in the same issue advised: "Those who guide the fortunes of the American Film Institute should be given a chance to show their colors before they are criticized". So the AFI was duly established, misgivings and doubts were put aside. FSR tactfully held its tongue on the issue and turned to other subjects . . . and the months have passed. For three and a half years there has been a moratorium by this magazine on critical discussion of the AFI. That moratorium is now at an end.

A major crisis of confidence now exists nationwide about the AFI. Stirred initially among the country's film educators last January by the simultaneous firings of the almost-entire educational, critical and research staff at the AFI Center in Beverly Hills—and the immediate protest resignations by key education and administrative people in both Washington and Beverly Hills (see FSR, last issue)—subsequent disclosures of life behind the AFI facade have started to appear, fanning unsuspected, long-dormant fires of discontent. Strong patterns have begun to emerge about the Administration of the AFI-patterns which in turn have raised many new questions about the Management of the AFI. New questions. And not a few old doubts. The editorial cited above had also quoted one highly indignant film teacher who, in the spring of 1967 had written: those who were shaping the AFI "do not know what they are doing or where they are going". These words had seemed at the time to most people, including this writer, as understandable, over-concerned exaggeration. They now appear in retrospect to have been, incredibly, to a high degree quite literally true.

"Confused", says one ex-AFI staff member. "What else can you call an outfit that two years after it was founded, was still spending enormous amounts of time writing and re-writing sentences about what it was going to do?"

"Incompetent", says another ex-AFI staffer. "Three-and-a-half years after it was started—only last December—the AFI finally started a major membership program to help support itself (even though they thought in September, they were going to have to close down the Center if the next Ford grant didn't come through soon). And the only real membership benefit it offered even then, was reduced subscription to a magazine that the publisher told us—if the AFI money he'd been promised didn't come through, and fast—he would have to stop publication in a few weeks!"

"You want a real picture of the AFI?", says a third. "Look somewhere between MARAT/SADE and CATCH-22. The whole AFI has been a bunch of money and social status in search of something to do."

The testimony accumulating to back up these comments is impressive—reports of: general lack of effective planning; vague aims and shifting priorities; projects undertaken without adequate preliminary study, preparation or even consultation with more experienced people in the field; tendency to begin projects on too large a scale; too few attempts at coordinating programs with other film organizations in the field; no delegation of effective administrative responsibility or authority; budget scheduling without adequate consultation with AFI department heads—with subsequent results unavailable even to AFI department heads; inadequate job specification and inequitable salaries, with consequent loss of staff morale; excessive concentration on wasteful prestige projects at the expense of other jobs or whole departments [the elimination of the educational, critical and research staff in January]; excessive and growing concentration on filmmaker-training and film production over other priorities generally; constant emphasis on style, image or status over accomplishment; overall lack of vision or consistent direction . . .

Many of the questions raised by these and other items—together with contrasting and opposing views—will be taken up in the course of the articles which follow. Among them: the assumptions behind AFI priorities and goals. One of the most striking aspects of the AFI has been its failure to try to reach and develop an audience for its own topmost priorities—filmmaker training and production—among the nation's numerous campus film societies, where the best audience for those filmmakers and films logically would be found. The failure to thus develop key programs even in its own self-interest strengthens the feeling by many, of the AFI's socially-irrelevant, Hollywood-parochial central dis-orientation. And the belief that a nationally-based, nationally-relevant American Film Institute still has yet to be built.

THE AMERICAN FILM INSTITUTE

(By Kay Loveland)

Almost four years ago the American Film Institute was established to serve needs in several areas of film: Education, Publications, Filmmaker Training and Production, and Preservation and Archives. All of its self-generated publicity would have the public believe that the AFI has made a serious attempt to fulfill its commitments. In fact, the AFI Management have not only failed to develop a coherent, comprehensive plan for pursuing AFI's five goals; they have actually subverted those goals by channeling a disproportionate amount of AFI funds into filmmaking while starving crucial programs in Education, Publications and Archives. Sanctioned by an industry-oriented, Establishment Board of Trustees, the Management have set the Institute on a ruinous and perilous course and failed all of us who believed such an organization could play a vital role in bringing film to its fullest stature and development in the United States.

In my 2½ years experience with AFI—August, 1968, to late January, 1971—I observed the operation from several different positions (Administrative Assistant to the first Director of the Education Department; Executive Secretary Assistant to the AFI Director; Administrative Coordinator (one of two chief administrative posts) for the Center for Advanced Film Studies; and Assistant to the Center's Production Chief). During that time I saw the Center for Advanced Film Studies in Beverly Hills become the Institute's chief priority, consuming at least one-third of the total AFI budget. While I was at the Center (April, 1969, until my resignation early this year) I sat in on many decision-making meetings and had an opportunity to see at close range just how the organization is administered. In addition, having worked in the Washington office as well, I knew many of the employees there and spoke with them frequently and frankly about the situation in that office.

Throughout the time I spent at AFI, I continually heard (and made) the same complaints voiced by many employees—secretaries through department heads. Staff found themselves in an almost perpetual state of frustration and dismay at management policies and practices, both in terms of the treatment of individuals and of attitudes toward departmental programs. Staff morale was always extremely low. Complaints focused most often on these points: (1) Management were not providing vision, direction or leadership. (2) Management were not delegating responsibility with commensurate authority and department heads had no meaningful decision-making powers. (3) Management sought to get as much as possible from staff for as little return as possible—salaries were inequitable, fringe benefits non-existent, and gratitude unheard of. (4) Decisions were arbitrary; staff's judgments were seldom sought. (5) Financial matters were cloaked in secrecy—department heads most often had no idea as to whether they had a department budget. Management shuffled funds around as they desired. (6) Management's fundraising activities were not adequate; many staff were told they would have to raise money for their own programs. (7) Management wasted money through ill-considered decisions. (8) Management had misplaced priorities and the public image of AFI was often stressed to the detriment of program substance.

Some employees, including myself, tried a few times to make these complaints known to the AFI Director and other management officials in the vain hope that some changes would be made. Most of the time, however, grumblings had been confined within the staff. This past January many of the staff at the Center decided that the only hope of getting action was to present our complaints as a group. We were in the process of preparing a statement which we planned to present to management—in conjunction with some of the staff from Washington—when the General Manager at the Center suddenly and peremptorily fired a secretary who had worked closely with various members of the staff. Feeling that she exemplified the kind of cooperative, hardworking person AFI needed and that she had been treated callously and unjustly, the staff came together at a regularly scheduled staff meeting to protest the manner of her firing and to insist that she be re-hired in a different position. Feelings were especially strong, since many of the staff believed that the General Manager, who had only been at the Center three months, was devoting too much energy to Center social events and too little to the other duties of his office.

At the end of nine hours of intense and exhausting meetings lasting a day and a half it was agreed to re-hire the secretary. That was 5:30 p.m. on Thursday, January 21. Throughout the next day, management and faculty at the Center huddled in the Director's office. At 5:30 p.m. on Friday, January 22, the General Manager fired the three members of the Research Department staff, as well as the library assistant. The Research Department was thereby abolished. They were told that management had been considering this decision for some time and that they were being let go strictly for financial reasons. They were not thanked for the work they had done and were told that it would not be necessary for them to come back on Monday morning. They were given one month's severance pay.

Management's assertion that their dismissal had a wholly financial basis was somewhat suspect, not only because the action came on the heels of the first staff expression of unity ever shown during AFI's existence, but also because no one had been given any indication that such action might be forthcoming and management made no provisions for the gradual, smooth transfer of responsibilities. Instead, by taking precipitate action, they threw Research Fellows, Associates, auditors, oral historians, and staff at the Center and in Washington into a complete state of confusion. The only people they chose to advise officially on that Friday afternoon were the 30 Filmmaking Fellows. Neither the Research Fellows nor the staff were called to this meeting, which took place at the same time the firings were going on. Implying that pressure from the Ford

Foundation had forced him to take this decision, the AFI Director told the Filmmaking Fellows that Ford's concern over the ratio of staff to Fellows was a factor in the decision, as well as the difficult financial position the Institute was in. The money freed by firing these four people ($42,000 in salaries) would be used to provide Fellows with jobs and to put more money into the Center production fund.

This fund had been virtually depleted to cover costs of a feature film which the AFI Director insisted on shooting during the summer. The film, directed by one Filmmaking Fellow, involved a large cost, a good bit of special effects and gadgetry, and had to be shot almost entirely on location in Utah. The AFI Director persuaded two Board members to finance $100,000 of the project and said he would take $25,000 out of the Center production fund to cover the rest of the cash costs. He was told several times during pre-production by the film's production manager that the film would cost at least $250,000 in cash. The Director insisted upon a budget of $125,000 and a shooting schedule of 6 weeks. A crew of amateurs was sent to Utah in early July. After several muddled weeks of little progress, the Director sent Center Production Chief, to Utah to rescue the project; he had not been involved in it previously. He found a complete state of chaos and disorganization; with great effort he managed to pull the operation together and finish the shooting 5 weeks over schedule. The film is now being edited at the Center. It will finally cost a minimum of $250,000 in cash. The Center production fund was drained of over $100,000, leaving less than $50,000 for the other 29 Filmmaking Fellows, hence the need to replenish the fund. This project has been termed both "an expensive educational experience" and the "granting of full creative freedom," by the AFI Director.

While it is certainly true that the Institute was and is suffering from severe financial difficulties, it is also true that the management did little over the past year to alleviate that situation and, in fact, aggravated matters through irresponsible expenditures such as embarking on the feature film project without adequate capital or planning. AFI ended its original three-year funding period in June, 1970, with no guarantees for further funding. Congress has not passed the appropriation for the National Endowment for the Arts; the Ford Foundation had intended their original $1.3 million matching grant as seed funding and hoped the Institute would not have to ask for more money; the motion picture companies, who had matched the grants of the Endowment and Ford for the first three years, had difficult financial problems and were reluctant to give the Institute money that they themselves needed. AFI had failed to come up with any workable national membership scheme, in spite of the fact that two different high-priced New York firms had been engaged to devise some plans. (Finally, after wasting so much money trying to discover how to make money, the AFI Director asked AFI's Archivist in December, 1970, to draw up a membership plan.) Throughout the summer and early fall of 1970, rumors abounded regarding the financial situation; many staff were expecting cutbacks.

In the midst of all the rumors, the management sat tight and said nothing. The National Endowment finally received its appropriation and promised AFI a $1,000,000 grant for the year; but the grant had to be matched. The motion picture companies came up with $150,000 to $200,000, but they delayed in paying it. The Ford Foundation was the key; the AFI Director gambled that they would come through in spite of their great reluctance. Ford insisted that the budget be revised innumerable times since they could not understand AFI's jumbled and juggled figures; they were concerned as well about the lack of any screening of Fellows to determine whether they could afford to pay tuition. (Attendance at the Center has been free.)

Meetings with Ford dragged on for months. When the Board met at the Center in early October, 1970, the AFI was facing a more than $100,000 deficit at the end of the month. Many of us, including at least one top Center administrator, were baffled at the apparent lack of concern on the part of the AFI Director and the Board; no one seemed to be doing anything except waiting for Ford, and the Director assured the Board that he expected to hear affirmatively from Ford within the next few days. The Board was somewhat more concerned about the fact that funds had been taken from restricted monies (i.e., money given to AFI for special projects such as the Corporation for Public Broadcasting grant for the television filmmaker program, the Louis B. Mayer Foundation grant for research and oral history projects, the National Endowment for the Humanities grant to develop film projects for the American Revolution Bi-Centennial) to pay for general AFI expenses. If the AFI had to return the money for those projects at that moment, it could not have done so. Therefore, the Board agreed to take out a bank loan to replace the money taken from those accounts. That was the extent of their solution to the financial crisis.

AFI continued operations for the next few months through the generosity of the National Endowment. The Endowment was persuaded to begin giving AFI part of its matching grant. At long last, in mid-December the Ford Foundation gave the AFI Director a verbal agreement to provide $400,000 for the year already half over and $400,000 for the next fiscal year. (They later stipulated that public—non-government—funds would have to be raised to match next year's $400,000.) Ford indicated that this was a terminal grant and AFI should not expect more money from them. Shortly thereafter the Director issued a memorandum to the staff and Fellows telling them that the immediate financial worries were over.

This was the financial situation at the time AFI management fired the Research Department for "financial reasons." The manner of the firings, the secrecy surrounding them, immediately following a staff protest over just this kind of arrogant and callous treatment set off a crisis within AFI which virtually halted work for several weeks and led to the issuing of statements of protest, resignation and solidarity on the part of staff and Research Fellows. Four of us resigned the week following the firings; along with those who had been fired and with the Research Fellows, we protested to the Board of Trustees and requested the opportunity to present our views in person at the February Board meeting being held at the Center. The two Research professionals, two of the Research Fellows, and I, delivered statements at that Board meeting. Our major concern was to impress upon the Board the urgent need for drastic management reorganization in order to re-commit AFI to its original vision.

We were advised by several Board members that many of our specific recommendations concerning staff and accounting problems would be acted upon. They agreed that after three-and-one-half years, AFI really should have organizational charts, written job descriptions, a wage scale manual, definite policies for sick leave, vacation, overtime, and a workable accounting system with each department having a known, fixed budget. They also agreed that the manner of the firings was wrong and the Board extended severance pay for the two Research professionals to four months, in view of the impossibility of their obtaining other work in film education at that time of the year.

However, on the crucial question of AFI's goals and direction, they seemed vague. AFI's role in education was being re-evaluated, they told us; there would be no Research Department at the Center for an indefinite period and Research Fellows would have to make do with consultations with the already over-burdened Professor who was chief script consultant for Filmmaking Fellows. The Board, in fact, tacitly endorsed a statement of policy by this latter which stated that "Theory, as it is necessary and as it should be cultivated at the Center, is seen as the generalization of the creative experience, theory, as a searchlight for practice, concrete investigation, and challenging conventions, rules, devices, etc . . . Such an education [in the practical knowledge of filmmaking] eliminates and makes ridiculous subjectivistic impressions, infantile, academic or ideological pseudocriticism."

Or in plain English, any kind of film education or criticism which does not have a direct application to filmmakers and filmmaking does not belong at the Center for Advanced Film Studies. It was apparent that the direction of AFI remained unchanged.

The AFI "was created", to quote from its first brochure, "in response to needs in several areas of film:

"Education: To develop in America the most discerning and responsive film audience possible, through the improvement of film study methods and support of teacher education in film."

"Publications: To stimulate excellence in research and writing about all aspects of motion pictures and television."

"Filmmaker training: To encourage and accelerate the development of professional artists in the field of film."

"Production: To create additional opportunities in film production for talented new filmmakers and developing professions."

"Preservation and archives: To preserve, catalogue and provide for the increased accessibility of outstandinog American films."

The AFI thus set itself significant goals. In responding to them, it also spent during the first three and a half years a significant amount of money: about 6.5 million dollars. The AFI has attempted to do a great deal since its beginnings, and it has some outstanding achievements to its credit. On balance, however, I see AFI stressing one of the original five goals set for itself in 1967—Filmmaker Training—to the heavy detriment of the other four. Of the $6.5 million above, AFI records for the 3½ years reveal expenditures of around $3.5 million for film production, either through the Production Program, or at the Center for Advanced Film Studies in Beverly Hills.

Archives (3½ Year Development Expenditure—$1,240,000): The achievements of this Department—including the AFI Catalog—were almost certainly attributable in large part to solid planning from the beginning by the AFI Archivist and the other two professionals of this program. The initial accomplishments of the preservation program were remarkable: over 5,000 films rescued during its first year-and-a-half. In the subsequent two years, however, the Archives budget was severely cut so that since July 1970, of the official $100,000 spent for the program, a maximum of $15,000, according to the Archivist, went for actual preservation, i.e. transfer of old film to safety stock. No provisions apparently had been made at the management level to insure the continuity of this highly successful program of preservation. Films continue to disintegrate even as this is written.

From the AFI Theatre, the other major part of the Archives program, there have been considerably less good results. First begun in Washington in January 1970 with a test run for six months at the National Gallery of Art theatre, this was conceived as the prototype for the development of a film repertory system throughout the nation. It had a highly successful six-months' trial. During the summer of 1970, however, it was decided to move the Theatre into its own quarters—a much larger, commercial theatre in a shopping center in Southwest Washington—and to operate a full-time weekly program. Initial projection was that during its first year of operation the Theatre would probably run at a deficit of around $40,000. Since September 1970 when it opened, however, it has lost a projection deficit of over $100,000—two or three times that amount.

Production ($1,300,000): Of the total departmental budget, approximately $700,000 has been given out in independent, student, and television filmmaker grants (as distinct from the Filmmaker Training program in Beverly Hills. At this point, it appears that perhaps 10% of the total—$60,000 to $70,000 invested in five or six projects—may be permanently lost as a result of non-completion (the Corporation for Public Broadcasting recently became concerned over the small number of TV films which have been completed thus far with the $200,000 worth of grants given to AFI: of the seven awards made in 1969, only three films have been completed). About 50 other films have been completed up to now however (including Center productions) and the wide range of material which has been supported is a credit to the Institute and to the AFI Production Chief who supervised the program. The over-all success of the program has been somewhat marred by AFI's failure to encourage short-film distribution; many independent filmmakers have felt that AFI misled them or has not tried hard enough. This failure of course does not rest entirely with AFI, since the problem of short film distribution in this country is not easy to resolve. The lack of success is obtaining distribution for a majority of the films however has led to a depletion of the original production fund of $500,000 so that there is now virtually no money left for the grant program.

Publications ($450,000): In AFI's first brochure, publications were given a place "next to films themselves [as a force which] may constitute the most significant means of stimulating progress in the art of film." It is hard to believe that $450,000 has been spent in Publications and Research since one of AFI's major failures is that it has not developed a solid publications program by this time. To date, the AFI has produced few publications of substance. The AFI's first substantial achievement—the first volume of the AFI Catalog—is forthcoming this year; but this was developed not under Publications, but as part of the Archives program—and its $50 price tag will severely limit its distribution. A series of discussion papers taken from Center seminars with film professionals has been in the works, but since the seminars have most often been rambling and disorganized; it remains to be seen just how valuable these papers will be. AFI has given minimal support to FilmFacts to keep it going, and a few books taken from oral history projects will probably appear sporadically.

Deliberations over a film periodical continued on and off for more than a year, from early 1969 to early last year. The project had one editor at the beginning, a man whose previous experience had been chiefly as the undistinguished editor of the original Cinema magazine, as well as of Movies International, a slick, starlet-studded film-buff magazine, and pulp war and western publications. Another editor was hired in early 1969 to begin developing ideas for a periodical, tentatively titled American Film. He presented his proposals during policy and planning meetings held in Washington in April 1969. Extensive discussion and debate resulted in no concrete plans for publication, since no agreement could be reached on what audience it should try to reach or on what its thrust should be (aside from the AFI Director's general desire that it be a glossy mag which would fall "both on the desk of Mike Nichols and the beds of UCLA film students"). Another meeting in June 1969 resulted in similar confusion. The new editor left AFI. Some time later the first editor was asked to take over the project again. He appropriated (from the Research faculty head) an idea for a quarterly hardback book rather than a magazine, which would deal with one individual or a single theme in each issue. He began plans for publication in the spring of 1970 but then found that there was no money available for such a publication. Consultation has been subsequently taken up with outside publishers but at present nothing has emerged.

As for research, this Department had a number of books in progress at the beginning of this year when the staff was fired, but it is doubtful that many of these projects will appear under AFI auspices. A film on John Ford was commissioned by the AFI and the California Arts Commission in 1968 as the first film-on-film project. Its director, however, soon found himself bogged down in difficulties with the studios over rights to film clips which were to be used, a struggle which has continued for over two years.

Education ($400,000): The Education Department was the lowest priority in terms of funding, receiving over the first three and a half years not even one-fourth the amount of funds given to the Center for Advanced Film Studies. The Education Department had stated at the outset that there were no parameters for film education and that they were going to help find them and help develop some pilot curricula which would aid in the national film education movement. But since Education was the low priority, the program was severely crippled from the beginning. The Department started regional screenings and had to drop them, began model curriculum sites and could not re-fund them, had to discontinue funding and assisting in teacher training workshops. The Education newsletter, which could have become a fine forum for projects and theories was heavily edited and budgetarily limited in such a way that it came to function, with a few exceptions, as a calendar of national events. The copy for the Newsletter had to be approved by the AFI Director or his Deputy Director, neither of whom had any background in education nor any contact with teachers in the field. They vetoed articles, re-wrote sentences and paragraphs to their liking—the language, style, and content had to project management's ephemeral idea of AFI's public image. We met the same obstacles in an attempt to publish educational monographs and documentation on film courses. Management's opposition to the publication of these papers indicated that education was not quite exciting and classy enough to receive a high priority among AFI's goals. That became more apparent as time went on.

Even in spite of these great difficulties, however, the Department did plan and operate a successful summer seminar for teachers in July 1970 at Greystone [the Center for Advanced Film Studies] under the guidance of the two principal Education professionals, and they were in the process of planning another when the January firings [of the Research staff] took place. The publication of the Guide to College Film Courses in 1969 and the Education Membership Directory went a long way toward providing communication throughout the nation—as did the very formation of a national education membership—but with an infinitesimal budget and a tremendous nationwide need to serve, most programs were defeated before they could bear fruit. Clearly, careful administrative planning and full support were called for here, especially since education is one of the few areas with such an inherent potential for public service and visibility. Now everyone originally associated with the Education Department, with the exception of one girl, has left AFI, and the Education Department consists of two or three people attempting to answer a ton of correspondence.

Filmmaker training (Center for Advanced Film Studies) ($2,100,000): Most of the other programs' budgets include padding for some costs which should more properly be charged to the Center for Advanced Film Studies. The true figure for the Center should probably be closer to $2.5 or $2.6 million rather than the official $2.1 million, and much of this money was spent wastefully.

The Center has veered far from its original concept, and represents in microcosm the whole AFI situation. It began with high goals: to be a kind of cultural center which would bring together filmmakers, critics, film professionals, "philosophers, scientists, artists and politicians", in the words of the AFI Director, so that the Center could "become a place for inquiry and discourse about the world we live in". It floundered almost immediately and fell into a complete state of confusion.

The most unique concept of the Center, and its claim to being different from film schools like UCLA, USC and NYU, is that of the close tutorial relationship of Fellows with the "finest practicing film artists and craftsmen". Management assumed that all it took to implement the tutorial relationship was a few rounds of cocktail parties where Fellows mingled with Hollywood professionals: directors, editors, cameramen, composers, actors. It didn't work that way. (A sizeable amount of money was spent on numerous cocktail receptions, catered lunches, and other social events at the Center which supposedly were meant to result in some kind of benefit, either in terms of money donations or assistance, but which most often amounted to nothing more than another Hollywood celebrity gathering.) Subsequent attempts were then made to bring film professionals to the Center for a lunch, a seminar, a screening, or a reception in the hope that they would become excited enough by the Center's potential to contribute their talents in a meaningful and continuing way. In most cases, this did not happen.

Without tutors, the one-to-one, flexible, individually designed curriculum quickly degenerated into chaos (the 'curriculum' now consists of daily film screenings for student Fellows, supposedly linked to a weekly theme; irregular seminars with directors, producers, writers, cameramen; and sporadic classes in acting, laboratory techniques, etc.). The problem here, as with so much else, was management's failure to do the hard thinking and planning necessary to achieve its vision for the Center, and its unwillingness or inability to commit the Center, step by step, to that vision.

The Center is housed in a very large old mansion in the most elegant section of Beverly Hills; formerly the residence of the oil-rich Doheny family, it had been sitting empty for years and used frequently as a movie set. The AFI rented it from the city for $1 a year. In return, AFI refurbished the place. The redecoration, not lavish, cost a bit more than $200,000. Most of the old paint was sandblasted and the walls were repainted white; a simple beige carpet was laid throughout the main hall and most of the offices. But there were two rooms that the Director wanted to be showplaces—the main theater and the library—and a lot of money was spent making them elegant. A top interior decorator was flown out from New York to look at the theater. He chose the color scheme and a $7,000 carpet. No expense was spared in enhancing the room's beauty; including the elaborate and expensive projection and sound equipment installed, and the total cost of the main theater is probably in the neighborhood of $300,000.

An immense amount was spent on technical equipment—a minimum of $400,000. Two projection booths had to be built. The technical coordinator who supervised the building and installation of all the equipment had a rather controversial background and a number of AFI staff felt he engaged in questionable business practices. Equipment was misused by inexperienced personnel; parts were burned out because equipment was used before it was ready; a knowledgeable sound man was not consulted prior to the installation of sound equipment, and that equipment was found to be totally inadequate for the mixing and dubbing of Fellows' films.

The Management have tried to justify the huge expenditures at the Center by saying that they were forced to include the Center for Advanced Film Studies in plans for the AFI in order to get money from the Ford Foundation. Even if true, it is doubtful that the Ford Foundation intended AFI to starve its other programs in order to maintain the Center. It seems to me that a responsible management would have set a ceiling of $1.3 million (the amount of the Ford grant, and half the actual operating cost) for the establishment of the Center. In fact, hardly any ceiling at all seems to have been set. Without a gauge against which to measure what they were spending, they just kept spending.

The Center is totally insulated and has been cultivated proudly by the Director as an "elitist" organization. Sitting atop its fenced-off hill with a well-guarded main gate, it is far from being "an open door to the outside world" which was called on its inauguration. The effort has usually been to keep many interested outsiders—teachers, students, and others—away from the Center. No attempt has been made to open most screenings and seminars to anyone other than Fellows, auditors and occasional staff. The elimination of the Research Department has narrowed the scope even further. In effect, $2.6 million has been spent so that 30 filmmakers could have inadequate production, editing, and sound equipment to make films. They have been less than prolific. Of the 15 Fellows at the Center full time in 1969/70, only 6 had completed short films by January, 1971.

The Center has not brought "a new spirit and quality to American filmmaking", as the AFI Director claimed as its goal. It has bred the same kind of petty, jealous atmosphere which characterized the worst aspect of Hollywood filmmaking. Its major difference from university film schools is that Fellows are given money to make films (of the 6 short films above, $5,000 would be a low average cost). The Center has become essentially a vocational training school for entering the commercial film industry. And the other AFI programs have suffered to support this unhealthy venture.

After four years of operation the American Film Institute finds itself in a critical stage of development. Although the present widely-publicized crisis was precipitated by many individual grievances [the Research/Education staff firings and resignations last January], its underlying causes are fundamental to the nature of the Institute itself. The complaints and arguments being heard publicly over the past six months are the same as those that have been voiced privately within AFI over the past four years.

AFI's situation has been aggravated, of course, by a crucial lack of funds. But it is obvious that this is not just the result of the national economic recession. After much experience with AFI, I can only conclude that the Institute's true problems lie at a more fundamental level: the management—and that the present difficulties are the culmination of mismanagement. They have acted irresponsibly in attempting to run the AFI as it it were a profit-making corporation, gambling with funds which were given—not earned—to AFI out of the generosity of the Ford Foundation, the taxpayers and others.

I cannot accept the notion that AFI's basic problems will be solved merely by more funds. It is my view—shared by many others—that the management of the American Film Institute has not provided the dynamic, enlightened leadership which is necessary to the task. The solution demands a reorganization and reorientation of the Management of the Institute.

At the heart of the problems is the quality of the decisions made at AFI—partly as a result of management trying to do all the thinking and rarely soliciting the opinions of either qualified staff or interested and qualified outsiders. There has been an almost systematic ignoring, for example, of the critics, educators, archivists and scholars who were among the first to call for and support the creation of an American Film Institute. None of them, almost without exception, have ever been given a sustained voice in its affairs since its establishment. By failing to involve them in AFI's programs and activities, the management has treated these true founders of the AFI as second-class citizens—a decision that has been proven not only unjust but foolish, since it has led inevitably to the severe alienation of one of the most important segments of the broad film community at a time—today—when the AFI needs every friend it can get.

The preoccupation with "image" and the tendency to begin on too large a scale also have had some disastrous consequences. The now-defunct New York office and Film Information System for example might be alive and thriving today if AFI had continued with two or three people in a rented room and built up slowly, rather than taking on a long-term contract for the whole floor of an office building for $30,000 a year rent (which is still being paid) and persuading other tenants to come into the space on the basis of AFI's commitment—which it is now trying to break.

And the AFI Theatre in Washington might have continued the success of its first six months' trial run at the National Gallery of Art threatre (Jan.–June '70), if it had stayed at the Gallery and continued its modest monthly program for another year, instead of moving into its own quarters with a full-time operation before an audience was assured—and losing a projected $100,000 a year.

. Even more importantly, little sustained thought has been given to the necessity of planning long-range financial support for the Institute. No effective means of soliciting funds for the Institute as a whole seems still to have been found. The AFI Director has spent a great deal of AFI money over the past three years on private dinner parties which however have gained little or nothing for AFI in terms of funds or other assistance. And since it is not his specific duty to raise funds (in fact, it is written into his contract that he has no fundraising responsibility), he has seemed reluctant in the face of an impending deficit to actively solicit funds from sources other than those which originally funded AFI. So the Institute's financial fate seems to be entrusted to luck.

All of these items relate to the AFI decision-making process, which has been secretive, arbitrary and precipitous. Planning and policy meetings were rarely held with staff and management coming together to attempt to delineate problems and work out solutions. Many "decision-making" meetings were simply allowed to disintegrate into rambling bull sessions—the Director's most frequent opening remark for such meetings was "We don't want to make any decisions; we just want to air the problems." Even this might have had some solid results if the problems had been aired in any systematic way, but usually there was no agenda or specific objective in mind and little preparation was required on the part of those attending, so the meetings tended to deteriorate into aimless, wandering discussions and debates which came to no conclusions and confused things even more. When decisions *were* made, most often in private consultations among management officials, they were rarely written down, so that there was no accurate record of what decisions had been taken, who took them, why they were taken, or how they fit in with the overall AFI goals. And with no record of the decision, each person involved in the decision often took away a different impression of what the decision was—what action had been decided upon. Crucial decisions were sometimes made which affected the programs of the Institute and its personnel, when the people involved in those programs were not only not consulted, but might not even receive an official communique later of the decision which had been made.

Many people have likened the AFI to a monarchy. With his $75,000 annual salary, unlimited expense account [rumored to be as high as an additional $75,000 per year], and mansion on the Hill, the AFI director has ruled autocratically and shaped the AFI as he saw fit. He makes, as he says, "the Vince Lombardi, training-table-at-7-o'clock-decisions." The situation which exists in the American Film Institute at the present moment is the direct result of his management policies and decisions.

Let it be understood: this is not an attack on personalities, but on administrative attitudes and abilities. One major reason as to why decision-making at AFI often tended to be based on snap judgments was that everyone—both management and staff—was spread too thinly. Therefore, they felt they did not have the time to spend making decisions in one area when so many other areas needed their attention as well. This was symptomatic of the failure to set priorities and define goals. Management seldom seemed to give much thought as to whether AFI had either the staff or the facilities to take on extra tasks; they simply took them on.

The AFI Director himself was too much involved in the day-to-day operation of the Center for Advanced Film Studies. It is unfair to the rest of AFI's programs, as well as to the Center, to have a Director who is unable to devote his fullest consideration to the separate needs involved. The Director of the American Film Institute should not also serve as the Director of the Center for Advanced Film Studies.

In fact, a whole new organization scheme should be devised so that total authority for all AFI programs does not rest with one Director. A professional staff is needed; it is disturbing to note the number of talented young staff members who have left the AFI in disillusion over the past two years. This organization must change if their efforts are not to go to waste.

I believe the AFI Board must act. I believe it is now time to consider a reorganization of management so that it can cope with a fairly large organization with such diverse operations. The Ameriacn Film Institute is floundering, and present management has not shown itself capable of making the kinds of judicious, well-thought-out administrative decisions which are urgently needed to give the AFI the direction it so desperately needs.

It was an immense achievement that an American Film Institute was established in the United States with the aid of public funds. If the AFI Board does not take effective action, and soon, the situation may go by default, wasting in the process much of the money and the energy that went into the last four years. Should this happen, it will not be just a short-term setback to the film world until a new team can be found. It may be many years before there is support for such an experiment again.

LETTERS

(Note.—The following letter was received in response to Kay Loveland's AFI article in the last issue. It has been abbreviated here for reasons of space.

This letter is being published here in full good faith, i.e. in the persuasion that the writer is a seriously concerned, basically responsible person who presents these allegations in the sincere belief that they are the facts of the matter as represented. [Ordinarily reliable FSR sources in Los Angeles confirm that much of the factual information herein is verifiable and is as-reported.])

Congratulations on your stand against the AFI. That must have taken a great deal of courage. . . . Only now that pressure is being brought to bear has anything been accomplished. Most of the programs being ballyhooed in current AFI advertising have been instituted only since the rumblings have been made public.

I personally am only too well aware of the unsavory nature of this organization. My husband and I designed and installed the projection equipment in Greystone. The waste, graft and inefficiency which characterized the operation are appalling. Kickbacks were common among contractors. Personal items were billed to the AFI. The facilities, equipment and prestige of the AFI were and are being continually used for private purposes.

I write here only of those incidents which involved our own transactions with the AFI. We believed in the AFI. We were conned into donating our services . . . If I were to relate the waste, graft and boondoggling amongst other contractors—everything from stealing to influence peddling—I could fill a small book.

The major stumbling block to real accomplishment at Greystone is the attitude fostered by AFI Director George Stevens Jr. and several of his employees: if you can squelch it, get away with it, it's perfectly all right. Honesty and honor are for those squares down at the bottom of the hill . . . [the API] have combined the worst evils of government bureaucracy with the insidiousness of studio politics. The attitude of management [has been] smug, arrogant, self-interested and intent upon creating a Playground for the Privileged supported by the taxpayers, instead of an institution of academic excellence and integrity. . . .

I could fill pages with specific examples, and provide documentation, but much has already been brought to your attention. What seems to have escaped notice is the unscrupulous use of AFI power and prestige to enforce personal vendettas, and cover up irregularities. Anyone who questions the activities of certain AFI employees soon finds himself subject to pressure designed to silence or crush any opposition. . . .

Our own problems with the AFI center around irregular activities and misrepresentations made by "technical coordinator" Gary Essert . . . Our company was given this job [at Greystone] by Essert as a reward for our "cooperation" in his rock promotion, the Kaleidoscope, which folded with a bang in August, 1968. (Essert also rewarded other Kaleidoscope ex-employees with jobs at AFI . . . despite their lack of training or experience. They learned by doing—at the AFI's expense. The result: damage to equipment, repair bills and poor performance.) . . . (When Essert was hired by George Stevens Jr. in the fall of 1968, he was awaiting a hearing . . . on charges resulting from bad checks and other irregularities in [that] operation . . . In January of 1970, after numerous continuances, the case was resolved, and Esert was ordered to make restitution.)

During 1969, Essert elicited my unwilling participation in numerous irregularities of which the following are but an example:

In August 1969, Essert sold us old projection equipment (belonging to the City of Beverly Hills) removed from Greystone and deposited the check to his personal account in Los Angeles.

In September, 1969, Essert instructed me to bill repairs to his home hi-fi set to the AFI. He said George Stevens Jr. had OK'd it. [This was not confirmed.]

In October, 1969, Essert instructed us to remove a 70mm theatre projector from Greystone and set it up at his home for a party. I questioned the wisdom of this, and was again told George Stevens Jr. had OK'd it. [This was again not confirmed.] At least 50 man hours were required to set up and strike this machine.

On several occasions Essert prevailed upon my husband to "bill thru our company" equipment which he wished to sell to the AFI, including a very used Altec speaker system from the Kaleidoscope which was sold to the AFI at 80% of list.

Purchase orders for the Center for Advanced Film Study were not printed, numbered forms as in the Washington office, but documents Xeroxed with General Manager James Buxbaum's signature. The number and Essert's signature were supplied in ink. These "temporary" purchase orders were in use for close to a year. On several occasions, Essert asked me for blank invoice forms with our company letterhead. I refused to furnish them.

In December of 1968 [the writer and her husband had sold the AFI some equipment for which no tax was paid] as Essert had claimed that the AFI was "a branch of the government, created by Congress and exempt from California Sales Tax." When I discovered this was false (fall of 1969) and billed the AFI for the tax which was legally owed, Essert insisted that I list $20,000 worth of equipment as an "installation fee". I refused. He . . . said I would "be sorry" unless I signed a false return.

In December, 1969, and February, 1970, I telephoned the Accounting office at Greystone [to clarify the matter] . . . I was told that I would have to speak to [AFI attorney] Tom Pollack . . . I asked Pollack to send me a list of all checks made payable to our company. He said that AFI kept no accounts payable records, and that it would be impossible to determine how much had been paid to any one vendor! . . . (The techniques of accounting used at Greystone are complicated. They need to be, to lose unnecessary expenditure in a morass of confused paperwork.)

I finally demanded an interview with George Stevens Jr. and saw him in March of 1970. He laughed when I told him of Essert's escapades, and excused the entire situation: "That was 1969, and it's 1970 now. You'd be well advised to forget the whole matter, as the AFI is a very powerful organization." [This exchange was witnessed. Ed.] We discussed the sales tax, and Stevens also tried to claim that the $20,000 equipment sales was an "installation fee". The actual installation fee, which paid for my husband and myself for one year, was $500. . . .

[The writer insisted nonetheless in presenting her claim. Finally there was a confrontation.] Essert had a violent temper tantrum and began screaming at the top of his lungs in the lobby of Greystone. He threatened to "discredit you so that no one will believe or hire you, stop you from ever working again, run you out of town, keep you out of the motion picture industry, blackball you forever . . ." and screamed that he had the power to do all this because he had the support of Philip Chamberlin at the Los Angeles County Museum of Art, and because the AFI was behind him. . . .

[Shortly after, unable to work at Greystone any longer, and with savings gone, the writer tried to find a job] . . . It soon became apparent that it was going to be impossible for me—for the first time in my life—to earn a living. Before marriage, I had earned my living as a post-production consultant and film editor, working the low budget (clean) market, commercials, etc. Because of the theory of relativity (no relatives) I didn't get in the union—but I worked. Right now, being outside the union is an advantage. Business is booming. The studio people are having a hard time, but all the kids I trained are busy. But I cannot get work—doing anything. Why? Several people finally levelled with me—the AFI had contracts out to most of the motion picture labs, sound studios, service organizations, particularly the smaller ones, where I usually worked. People just didn't want any trouble, the AFI could affect their lab credit, distrib deals, etc. . . . . I was being blackballed by the AFI!

. . . So it looks at the moment as if Essert is getting his way. He recently took credit, apparently with official blessing, in a national magazine article [American Cinematographer, March '71] for my work at the AFI, and Chamberlin has told prospective employers, contrary to the facts, that I did not install the equipment in the Los Angeles County Museum (that is another story of deceit, graft and corruption) . . .

I am hardly the only victim of this sort of blackballing. Some of the former employees [of the AFI] who have spoken out against these men are having a pretty rough go also. That is a bit more understandable, but still totally unethical. . . .

Running afoul of the AFI may be accomplished by differing in philosophical viewpoint from the Management of the AFI, or disagreeing with one of its employees, or expressing a negative opinion of an AFI film. The number of ways to 'get on the list' grows as the list grows. And the atmosphere of fear and intimidation grows with every new person 'on the list'. . . . I have no funds for a lawsuit, no means of support, and no family. No one wants to get involved in this matter, and I don't blame them. What I really need is a powerful champion, but I do not know industry politics well enough to even begin to know where to look. If you have a suggestion, let me know, please.

PATRICIA EVANS,
Hollywood.

AN OPEN LETTER TO THE BOARD OF TRUSTEES OF THE AMERICAN FILM INSTITUTE

["At its annual meeting in Montreal, members of the Society for Cinema Studies, after a long debate, voted to have its Executive Council draft this open letter and submit it to the membership for a mail vote. The Society's members voted to send and to publicize the open letter by an overwhelming ratio of 7 to 1".]

The Society for Cinema Studies strongly supports the continuation and strengthening of the American Film Institute. Its work of preserving, cataloguing and exhibiting our film heritage is of utmost value. At the same time we deeply regret a reaction to financial stress that has caused elimination of the research and continuing dismantling of the education departments. Our primary concern being the building of an enlightened and discriminating audience, the activities of research and education are to us at least equally important as any other functions of an American Film Institute. We urge that they be restored to a parity in terms of budget and staff.

Conceiving ourselves as constituents of what should be thought of as a national public undertaking (as individuals we are being solicited to become members of the AFI), we ask that the Board of Trustees be responsible to the total film community, including the scholarly, critical and educational segments. We ask that the management of the American Film Institute be held accountable to the Board for all executive actions which do in fact relate to the policies and priorities of the Institute's program.

Specifically we ask that the Board of Trustees:

(1) Review the policies and priorities of the American Film Institute and make a clear public re-statement regarding them which all can understand and refer to and to which management can be held accountable.

(2) Consider the capabilities of the present management to implement these goals; remove, realign and add executive personnel if necessary to insure that the full work of an American Film Institute progresses according to stated objectives and appropriate calendar.

(3) Publish annually a financial accounting of the American Film Institute's income and expenditures so that all concerned can judge how the total resources are being allocated.

(4) Make certain that the scholarly, critical and educational film community is adequately represented on the Board of Trustees, and provide some mechanism by which the members of that community can help choose who will represent them.

These requests are made respectfully and for what we sincerely believe to be the best interests not only of the American Film Institute but of the whole cultural and educational life of this nation.

ROGER L. STEVENS,
Chairman, Board of Trustees,
American Film Institute.

DEAR MR. STEVENS: The Board of Directors of the Film Library Information Council wish to express their concern that the American Film Institute in its nearly four years of existence has failed to provide much-needed leadership and supportive role within the film community. We feel the recent preemptory firing of staff and cutbacks of educational programs are but symptoms of uncertain and indecisive leadership within the AFI. We are sympathetic with the fact that any new organization is inevitably beset with growing pains. But we also wish to point out that by prevailing standards within the education and film fields the funds granted to the AFI have been unusually generous. We feel that in view of this the American Film Institute has made a relatively insignificant mark within the film field as well as within the wider community affected by films. We urge the Directors of the American Film Institute to reevaluate the goals, purposes, and means of the AFI so that it may become an effective force in American life.

MRS. PATRICIA BLACK,
Chairman of the Board,
Film Library Information Council.

[From the summer 1971 issue of Film Comment]

SHOWDOWN AT THE GREYSTONE CORRAL: AN EDITORIAL

The American Film Institute is in trouble, double trouble. One problem is that it has only enough money to finance the programs it really wants. The other problem is that most members of the film community—film teachers on all levels, film scholars and critics, filmmakers, film curators and librarians—want the AFI to finance different programs.

Budget crises are familar to cultural institutions, especially during a recession; so this should be nothing new to AFI. What is of concern is that there might be more money available to the AFI today if it had spent its money not only with more wisdom in its priorities but also with more efficiency.

Although from the beginning the claims of AFI publicity have made some members of the film community wary of its goals, ill-feeling peaked when the news spread last January of the AFI's inept attempt to cut costs by eliminating its research department. In the resulting uproar, its education department was emasculated. The AFI's announced purpose is to "stimulate and encourage progress in the film arts" by being "a catalyst and a point of focus for coordination for the many institutions and individuals who are anxious to share [this] purpose." Clearly this purpose is not being served by the AFI if it has no research staff and a tiny education department.

The Institute made its financial statements for 1968, 1969 and 1970 available to FILM COMMENT. Income for those three years was more than $5 million. In that same period, administration and staff salaries were $1,522,533; and grants and projects were $1,316,927. In other words, the AFI paid $250,000 more to its own own staff than it gave to the Library of Congress for film preservation, model study sites for film education projects, the Community Film Workshop Council, independent filmmaker grants, student filmmaker grants, scholarships and fellowships, internships, support to periodicals and feature script development combined. More than $639,600 was spent on structural improvements, furniture and fixtures, and motion picture and sound equipment at Greystone—the Advanced Study Center in Beverly Hills—and taxes just for the building. Here are a few other figures: consultants and their travel, $134,534; rent, $138,009; and a "benefit" for the AFI—which lost $3,813. The balance, a little more than $1.2 million, went for "program support" with only two out of the 40 other items totalling more than $100,000 each.

Some of these expenditures are justified, such as salaries for film archivists and cataloguers and education department staff. But the director's salary, though a secret, is reputed to be $75,000 a year. And there is no justification for the excesses indulged in at Greystone, for the incredible disparity between the funds granted and the costs of dispensing those grants, for the feeble funding of such crucial programs as film preservation, and for the present hypocritical plea of lack of funds. The money was there, once. The needs were there and the money was grossly misspent. If the AFI pleads now for patience and understanding, it is too late. Our patience has run out.

Deep down inside the American Film Institute there is something good. It was founded because it was needed; and the National Foundation for the Arts, using tax dollars, was willing to start it. If the AFI dies, there may never be another chance in this country to have a film institute financed with public money. If the AFI dies, the potential to develop film as an art form in this country will suffer, the chance to preserve our film heritage will become even more slender, and the leadership the film community still desperately needs will not emerge. The AFI is there and needs reform.

Here are a few specific ideas, framed after I talked with dozens of film people around the country, including AFI administration, staff, and former staff members:

(1) Film Education, one of the principal needs of this country, is getting short shrift at the AFI. Film educators—critics, scholars and teachers—are not adequately represented on the AFI Board of Trustees. The educators should elect their own full-voting representatives to the AFI Board.

(2) The Trustees should evaluate the Institute's policies and priorities, particularly with respect to its accomplishments as "a catalyst and point of focus and coordination"; and they should establish and make public a new set of priorities with clearly defined goals and realistic budgets, and with waste, overhead, administrative costs, salaries and frills cut to the core.

(3) The Trustees should evaluate the past performance and present attitude of the Institute's administration—its management techniques, its relationship to the film community, and its commitment to the goals of the AFI. Present administration should be replaced and the internal structure of the AFI changed, if necessary, to insure the free flow of recomendations between the AFI administration, the AFI staff and the film community.

The AFI Trustees, administration, staff, and all others associated with it are urged to do all they can do to make and then keep the American Film Institute responsive to the people it was created to serve. Such a change in attitude is less painful if those at the top are leading the way.

AUSTIN LAMONT,
Managing Editor.

[From Variety, Nov. 20, 1974]

FIGHT AM. FILM INSTITUTE

25 FILM ORGS OBJECT TO A FEDERAL SUBSIDY SEPARATE FROM ENDOWMENT CONTROL AND PRIORITIES

The "Committee for a Representative American Film and TV Institute," organized three weeks ago (at NYU's Loeb Student Center) by reps of 25 films organizations headquartered in N.Y.C. to protest congressional hearings on a House resolution (HR 17021) that would give a guaranteed permanent Federal subsidy of $2,500,000 to the American Film Institute, held its second organizational meeting Mon. night (18).

Reaffirming their protest at the continuing "lack of responsiveness" of the current AFI management to their constituencies, which include "hundreds" of film educators, film librarians and indie video and film makers, as well as "hundreds of thousands" of film viewers in the colleges and schools for whose needs the AFI is "irrelevant—it might just as well not exist." The Committee deliberated on two draft papers itemizing grievances against the AFI and at the end of the session adopted a statement, (presented by meeting chairman Ted Perry of the department of cinema studies at NYU) to send the press and other films orgs throughout the country.

Unanimously critical of the AFI's "misplaced priorities" and its "failure to set national priorities in accordance with national needs," the statement says in part:

"No doubt many of us expected too much from the American Film Institute. Some of these expectations were born out of our own needs and some were created by promises uttered by the AFI. Our disappointment has been fed both by the AFI's consistent failure to live up to these promises, and even more by its failure to create, build upon, consult and serve a broadly-based, national constituency.

"There is a strong opinion throughout the film community in this country that it would be a misuse of public funds for Congress to appropriate and place large sums directly into the hands of the present American Film Institute.

"We share that opinion. It would be a mistake, at this time and under present conditions, for Congress to vest public funds directly in this institution until it has demonstrated an ability and a willingness to work cooperatively with the larger film community and to be responsive to its needs.

"Until that day is here, the proper stewardship of public funds requires that any money given to the AFI continue to be channeled through the National Endowment for the Arts, which has shown that it can act imaginatively and responsibly in this area."

BEG CONGRESS NOT TO OBLIGE, FILM INSTITUTE "SELF-SERVING"; SAY "NEVER FULFILLED PLEDGES"

The Committee for a Representative American Film and TV Institute sent a 500-world telegram to Congress last night (Tues.) strongly protesting a house bill that would provide a guaranteed permanent subsidy of $2,500,000 to the American Film Institute.

"In its seven years of existence, the American Film Institute has shown a consistent lack of responsiveness to the needs of film educators on all levels . . . there is a strong indicator of mismanagement in its failure to set and support the priorities that a national film institute is supposed to have," the telegram reads in part.

The committee, organized last month, is an umbrella group comprising 25 film organizations in New York City. It held its third organizational meeting Mon. (25) at New York University's Loeb Student Center.

At the meeting, a lengthy discussion was conducted covering a point by point analysis of a draft resolution that was to be sent to Congress next week. Discussion was halted when committee members learned that the House funding bill (HR 17021) was to be voted out of the House Select Subcommittee on Education yesterday (Tues.). Group had previously been informed that a Committee vote was not expected until later this year.

The lengthy telegram, signed by 20 committee members, essentially covers the same points reported in a story in last week's *Variety* (Nov. 20). It was wired to Rep. John Brademas (D-Ind.), chairman of the House sub-committee and to Sen. Claiborne Pell (D–R.I.), chairman of the Senate Special Sub-Committee on Arts and Humanities.

The committee viewed the suddenness of the House vote as "another AFI dirty trick," allegedly designed to push the legislation through Congress as fast as possible.

The committee also charged that AFI director George Stevens Jr., exerted pressure on NYU to have the group's future meetings held off University grounds. "The pressure worked," said one committee member, "because all meetings from now on will not be held at NYU."

Some of the signatories of the committee telegram are: John Culkin, director of the Center For Understanding Media; Austin Lamont, member of the board of Directors of the Film Society of Lincoln Center; Ted Perry, chairman of NYU's department of cinema studies; Stefan Sharff, chairman of the Columbia U. department of film studies; Amos Vogel, director of the University of Pennsylvania's Annenberg cinematheque; and Donald Staples, president of the University Film Assn. and president of the Society of Cinema Studies.

AFI GRANT BILL PROTESTED

N.Y.-BASED FILM-TV GROUP CHARGES MISMANAGEMENT IN SHARP TELEGRAM TO CONGRESS

NEW YORK, Nov. 26—The Committee for a Representative American Film & TV Institute sent a 500-word telegram to Congress tonight strongly protesting a House bill that would provide a guaranteed permanent subsidy of $2,500,000 to the American Film Institute.

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RUSH TO "FEDERALIZE" FILM INSTITUTE

CAN PROXMIRE DO A HORATIO?

(By Paul Harris)

Legislation that would give the American Film Institute independent status with two-thirds of its budget from the Federal till has begun to move rapidly through Congress, and chances for passage in both houses before year-end were termed "excellent" by House and Senate insiders Tues. (3).

The bill, which suddenly surfaced on the horizon in early October, originally had not been expected to be given full congressional blessing until next session. The House Select Subcommittee on Education held two days of hearings two months ago, and last week reported out the measure that would divorce the Institute from the National Endowment for the Arts, and reshape its board of directors. It has also been cleared by the full committee, and a floor vote is expected late next week.

Meanwhile, Sen. Claiborne Pell (D-R.I.), education subcommittee chairman, is readying plans to ramrod the measure through his panel, immediately following House passage. He is expected to call hearings at the first opportunity, and asked floor action before the end of this term, a staffer said.

"The Senator just decided that the time was right to move this bill," said the aide, noting that the subcommittee chairman saw little reason in postponing the reshaping of the Institute's destiny. Pell called a closed door huddle in his Senate office last week among the measure's proponents, including AFI director George Stevens Jr., Endowment chairman Nancy Hanks, House Select Education Subcommittee chairman John Brademas (D-Ind.) and Rogers Stevens, chairman of the Kennedy Center For The Performing Arts and members of the Institute's board of trustees. The group reportedly discussed Hanks' concern for giving AFI a new niche as well as the merits of the legislation which is endorsed by the Institute.

Flatfooted foes

While the legislation's sudden propulsion is being hailed by its proponents, their hush-hush maneuvering has caught detractors of the Institute more than a litle flat footed. "I think this is an outrage," stormed indie filmmaker Ed Lynch, whose Assn. of Independent Video and Filmmakers Inc. has launched a letter writing campaign and other efforts to present the views of others in the film community.

Lynch, whose supporters include colleagues Ed Emschwiller and Stan Brackage, are disillusioned with what they consider to be misguided priorities of director George Stevens Jr. and don't want Stevens to become further entrenched as a Federal entity.

Both measures would establish the American Film Institute as a private, nonprofit corporation, and would reconstruct its present board of trustees to consist of seven ex-officio members of the executive branch, four members of Congress, and 12 private citizens from the film and TV community appointed by the existing institute board. The legislation would also authorize the institute to continue expansion of its activities at the board's discretion.

Ticket to happiness?

Institute itself, meanwhile, is keeping a low profile on the legislation which, while it has the potential for easing some of its current financial burdens, is not necessarily a ticket to happiness. The bills provide for two thirds of its budget from Federal largesse, but puts no ceiling—or cellar—on its annual Federal take, not an enviable position in an age when Congress is becoming increasingly tightfisted. Although the lawmakers may be willing to create another mouth to feed, a growing number of pessimists fear the worst will happen when AFI comes begging for $2,000,000 to promote the development of film.

One who finds that concept unpalatable—and who insists he'll fight the measure—is Sen. William Proxmire (D-Wis.).

The feisty Senator, while he has no gripe with the Institutes' day-to-day operations, is adament against AFI being put under the thumb of the Federal government. He points to the "State of Seige" affair several years ago where

Stevens pulled the pic at the 11th hour before it was to inaugurate AFI's new Kennedy Center complex, because the theme of Latin American anarchy was deemed unsuitable for affair's prestigious firstnight audience.

"If AFI is afraid to show that film just because it moves into the Kennedy Center, imagine what it will do when it has to answer directly to Congress," quipped one Proxmire aide.

He said Proxmire is also unhappy with the new financial burden it gives Congress, including sustaining George Stevens' reported six figure annual income while Proxmire earns only $42,500. A Proxmire maneuver is likely to include a hold on the bill when it reaches the Senate floor, which means it will have to go through a roll-call vote and can be delayed while the Senator persuades his colleagues.

Meanwhile, the bill's other opponents are trying to discretely introduce another suggestion around Capitol Hill: That the lawmakers request an audit of the Institute to see just how its money is being spent.

Institute Pares Six of 13 at Work on 1961–1970 Film Catalog

'STOP THAT CONGRESSIONAL EXPRESS!' CRY OF FILM FOES OF INSTITUTE

Six persons of a staff of 13 engaged in preparing the 1961–1970 Catalog of the American Film Institute were fired Wednesday (25) to take effect on Friday (29). They were to receive from one-and-a-half to two-and-a-half weeks salary in severence, depending upon seniority. The Catalog staff worked in quarters at the Library of Congress separate from Institute headquarters at the John F. Kennedy Center.

Those dismissed, and this became an immediate eyebrow-raiser were the three staff film historians, Burt Shapiro, Mike Clark and Richard Henshaw, whose services will now be unavailable during the all-important proof-reading phase as the Catalog takes shape. One earlier Institute Catalog covering 1921–1931 was issued in 1970. Nothing has appeared in the intervening period.

Other three dismissals were handed to Jeff Davidson and Esther Siegel with rank as catalogers, and Frances Jones, with rank as senior editor, and with six years tenure, believed the veteran of the staff.

The word given to the ousted six came from the catalog's managing editor Richard Krafsur. It was attributed to "funding cutbacks" and was thought linked to the present campaign of the American Film Institute itself to secure separate status as a government agency, in replacement of the earlier dependency upon the National Endowment for the Arts.

Following the dismissals and a story in the Washington Post quoting the film historian's complaints against the lack of notice, the curt firings and the questionable capacity of librarian-trained personnel to carry on without film historian support, the assistant director of the Institute, Richard Carlton, commented "They have achieved a Herculean task, but they have completed their work." The reaction at Catalog headquarters was one of puzzlement at the high compliment and at the news that the work was finished. The historians interpreted the work as about to enter its more vulnerable-to-error phase.

The Catalog is believed to have cost about $750,000 so far. Not clear whether that estimate would or would not be inclusive of the recent added $60,000 grant from the Humanities.

As part of its drive to stave off what they consider "an apparent effort to railroad legislation through," the Committee for a Representative American Film Institute sent off telegrams to every member of the house Tues. (3) asking for a delay in the pending house vote on a bill (HR–17021) that would give a guaranteed permanent annual subsidy of $2,500,000 to the American Film Institute.

Reacting to rumors that the legislation would be pushed through the Senate immediately after the House vote, similar telegrams were also sent by the N.Y. group to every Senator as well.

Protesting what they called the "precipitous" house vote on the AFI, committee telegrams asked for delay until there is opportunity for "adequate hearings" including "representatives of the national film community." AFI management has long been criticized by N.Y. committee members for being an excessively "elitist" and "exclusive" organization, unrepresentative of the film community across the country as a whole.

"Railroad" speed

Reason for the **AFI** "railroad" tactic, committee members feel, is that the status that the **AFI** has had for the past seven years as a grantee under the National Endowment for the Arts is due to change at the end of the year. At that time, **NEA** funders, under new producers, would take a sharper look at **AFI** priorities than at any time in the past. Unless the lobby can manage to push through current legislation by the end of the year, N.Y. committee feels **AFI** chances of continuing its present "unrepresentative" priorities will be greatly reduced. Thus the pressure by **AFI** backers to get the speedy Congressional action which committee members protest.

[From National Film Day, Dec. 9, 1974]

Boxoffice—The Pulse of the Motion Picture Industry

FOR TODAY AND FOREVER

It was most gratifying, in the fall of 1973—October 23, to be exact—to have been able to report that the first observance of National Film Day, sponsored by the American Film Institute, was an outstanding success. That included the public response through its patronage of the film programs presented by the participating producers and distributors along with the theatre managements throughout the industry. Merely to say that the first National Film Day was a "success" would be putting it mildly, for the participation in this event by more than 4,000 theatres represented more than one-third of these significant points of public contact across the United States.

The success of the occasion last year served as a good base on which to build, come Feb. 4, 1975, when the second National Film Day will be heightened by a greater participation of theatres than last year, coupled with the substantially stronger film product that will be available for these showings. Add to this the improved appetite for fine films developed in the past year and that's another plus of worthiness.

The National Ass'n of Theatre Owners, comprising their regional units, as well as independent theatre owners, have pledged to donate one-half of their day's boxoffice receipts on Feb. 4, 1975, to the American Film Institute. And the film companies, whose product will be shown on that occasion, will contribute 50 percent of their film rental for the day. This will be supportive of the progressive program for the industry's continuing advancement, such as has been derived from AFI projects that have served to develop an increasing public interest in films and going to see them.

As was the case last year, National Film Day will receive wide support from within the industry and through the various media that have freely given of their cooperation in public relations activities on the part of the industry. Celebration of National Film Day should open wide the cooperative efforts from municipal, state and federal constituencies giving widespread endorsement to this constructive endeavor.

The celebration also provides the industry with a means for extensive public relations efforts from all forms of print media, as well as radio and television tie-ins. Schools, colleges and other institutions of learning afford assurance of their participation in the National Film Day in meaningful ways, from which all movie-goers, as well as the industry, can benefit.

Last year, when the first National Film Day was announced by George Stevens, Jr., AFI director, he stated, "We've been working on this plan for almost three years. Our goal has been to find a way in which the motion picture companies and theatre owners could work together, not only to provide the AFI with a substantial source of revenue for its programs, but to couple that objective with a celebration of the tradition of moviegoing in which the general public can participate."

That was, indeed, achieved in October of 1973. And it looks to, again, be accomplished on February 4, 1975. There are many indications pointing to an outstanding success of this event for the second time. For one thing, the initial success in 1973 has given added vim and vigor to be put into the effort next February. Highly important, is the fact that the film product, now available and upcoming, represents a tremendous improvement over what the industry has had to offer in many a year. The inspiration that this alone gives is top-calibre. And that includes what is now developing for the full 1975 year.

Still another plus may be expected to come out of the second National Film Day—the continuing observance of this event for years to come, as the result of the industry's having "discovered" this vital force in sustaining its patronage during the long-laggard pre-Spring and late Fall months.

BEN SHLYEN.

[From the Daily Variety, Dec. 10, 1974]

LETTER TO THE EDITOR

Editor, Daily Variety:

After reading your article (4) on the American Film Institute funds bid, I would like to clarify my position. I'm not disillusioned by the priorities of (George) Stevens Jr. I'm under few illusions.

I believe it important that the independent filmmakers have a voice on the AFI board of trustees in the future whatever Congress does or doesn't do. I would like to see legislation insure that that would be the case if the AFI gets separate government funding. Ed Lynch has a more extreme position than I.

ED EMSCHWILLER.

(ED NOTE.—Lynch heads Association of Independent Video & Filmmakers Inc., which has launched a letter-writing campaign and other efforts to present views of others in the film community on legislation before Congress, story reported. It said that Emschwiller was aligned with Lynch.)

[From the Daily Variety, Hollywood, Calif.]

AFI TRUSTEE FIELDING, CITING PERSONNEL TURNOVER, DEMANDS FULL BOARD MEET, ACCOUNTING

(By A. D. Murphy)

Raymond Fielding, noted educator who is a trustee of the American Film Institute, last week sent a scorching letter to AFI chairman Charlton Heston and a large distribution list. Fielding cites a large turnover of key personnel in recent years, climaxed by Frank Daniel's controversial departure as dean of AFI's Center for Advanced Film Studies, for his observation that AFI's credibility is "now about zero." He wants a full board meeting within two months, with a full accounting by AFI director George Stevens Jr. and the board's executive committee.

Based at Temple University, where he is a professor in the department of film-tv-radio of Temple's school of communications and theatre, Fielding lists the exit of 10 major AFI departmental and exec personnel in the last few years. He opines that "* * * a turnover of this many first-rate people in so short a time is considerred (in academic and civil-service administration) a prima facie case of either a faulty operational philosophy or incompetent management."

TURNOVER SPOTLIGHTED

Fielding's letter spotlights a personnel turnover at AFI's Washington h.q., most recently the exit of Sali Ann Kriegsman, who had been in charge of the AFI Report, newsletter, catalogs and public information.

Others of nine D.C. departures included chief archivist Sam Kula, archivist Dave Shepard, education department heads Ron Sutton, Joe Dispenza and Dave Thaxton, former assistant director Richard Kline, financial exec Roger Heller, and Robert Geller. Some date back three years, but are included by Fielding within his recap of the turnover rate.

Meanwhile, Heston has scheduled individual interviews this afternoon with CAFS fellows, most of whom have risen up in protest to Daniel's departure. The fellows would prefer a group session with Heston, and enough are reportedly planning to show up en masse to demonstrate their continued solidarity in the matter. Heston agreed to the meetings in a weekend discussion with trustee William Friedkin.

Late yesterday, AFI-West director Martin Manulis, "not involved" in the flap, met with the CAFS advisory committee, but he said the agenda related to CAFS internal curriculum affairs and not the Daniel situation. The advisory committee includes Gordon Stulberg, Robert Wise, George Seaton, Warren Beatty, Meta Rosenberg, Maurice Jarre, Chuck Fries and Franklin Schaffner.

EASTERN TRUSTEE MEET

In N.Y., trustee Eleanor Perry is among those who are trying to round up eastern trustees to appear at AFI's exec committee meeting Thursday at 5 p.m. in the offices of CBS/Broadcast group chief John Schneider, an exec committee member. Daniel is expected to be invited to address trustees who show up at that session, his transportation furnished by AFI.

Friedkin, who became active in the Daniel mattter last week, is continuing to press for Daniel's access to all board members in meetings here and in N.Y., so that at some later board meeting, all the trustees will have both sides of the matter in hand. Heston, however willing to hear out the CAFS fellows some more and also to take Daniel east this week, still talks in terms of trustees understanding the exec committee's decision, not in terms of a future reconciliation and reinstatement.

Intimations that he might resign if the Daniel matter is reopened (in other words, an indication of no confidence) are dismissed by insiders as a passing emotional reaction.

Fielding's letter to Heston, dated Aug. 11, was also sent to Stevens and to all AFI trustees. The complete text follows:

"I recall that at the time that I joined the board of trustees of the AFI, the organization's reputation and credibility—at least in academic, foundation, and governmental circles—was pretty low. With the recent resignations of Frank Daniel on the west coast and Sali Ann Kriegsman on the east, I would guess that it is now about zero.

"Within the last two-three years, the turnover of first-rate people on the Institute's staff has been absurdly high. Those that I know of include Dave Shepard, Sam Kula, Bob Geller, Ron Sutton, Dave Thaxton, Richard Kline, Roger Heller, Joe Dispenza, Frank Daniel, and Sali Ann Kriegsman. I have worked closely, over the years, with Shepard, Kula, Thaxton, Daniel and Kriegsman, and am familiar with the work of Sutton and Geller, and I have the highest regard for all their talents and energy, as does everyone in our field. (I am not as familiar with the work of Kline, Dispenza and Heller, and so cannot comment upon their departures.)

"I don't know how such things are rationalized in private industry, but I can say from experience that in academic and civil service administration, a turnover of this many first-rate people in so short a time is considered a prima facie case of either a faulty operational philosophy or incompetent management.

"I am also disturbed that we have not had a meeting of the full board of trustees since January. So far as I have ben able to determine, no date has yet been set for a fall meeting.

"As a trustee, I want to be as helpful and constructive as possible, and not to cause any more waves than necessary during this difficult period in the history of the Institute. I appreciate the fact that under ordinary circumstances, the proper role for a trustee is to provide support and encouragement to the administrators of the organization, and to avoid unnecessary meddling in their work.

"However, I must confess that I am beginning to worry about my own reputation and credibility in this matter. Increasingly, I am being asked by people in the academic world, the foundations, and the Washington community to explain what in God's name is going on within the AFI, and I find that I have no answers to give them—not even constructively dishonest ones.

"I would like to urge that a meeting of the board of trustees be scheduled in late September or October, at which the director and the executive committee members can review these matters for us and explain their meaning and significance. The people who serve on the board have given a great deal in the way of time, energy, and (in many cases) financial support, and are entitled to know what has gone wrong—or right, as the case may be. Cordially, Raymond Fielding."

APPENDIX III

Statements Against the Establishment of an Independent American Film Institute

Senator Claiborne Pell
Chairman
Special Subcommittee on Arts and Humantities
United States Senate Committee on Labor and Public Welfare
Russell Senate Office Building - 325
Washington, D.C. 20510

Dear Senator Pell:

In view of the wide range of filmmakers whose needs have not been served by the American Film Institute, I feel strongly that Bill HR 17021 should not be passed.

While the Greystone Mansion activities, taking up over 25% of AFI's budget, give its too few students an illusory sense of grandeur, the ex-Hollywood film industry, film students, and independent filmmakers starve for lack of communication and funds which AFI purports to provide.

I believe strongly that, just as the many different forms of music are provided for under separate N.E.A. categories (i.e. folk music, classical music, student programs in music, etc.), so too, the different filmmaking bodies (i.e. the Association of Independent Video and Filmmakers, Women in Film, Millenium, AFI, etc.) should be funded proportionately to the filmmakers and film viewing communities they serve, under N.E.A. Even if the AFI Board of Trustees represented the American film community as a whole, I believe filmmakers would be more freely and democratically served through the support of a wide range of representative organizations free from political pressure and corruption as AFI is not.

Greater subsidies for films (as in Canada, France and Italy) YES! -- but with justice and freedom, as in our American heritage.

Respectfully yours,

cc: Gaylord Nelson
Walter F. Mondale
Thomas F. Eagleton
Stephen J. Wexler
Jacob K. Javits
Robert Taft, Jr.
Roy H. Millenson
Stephen Gyllenhaal

Regretfully, as an independent filmmaker dependent on grants for survival, I am afraid to sign my name lest AFI cut out what may become a sole source of support for my work.

December 11,1974

Dear Senator:

I am opposed to Bill HR17021 now pending before Congress which would create a "new" American Film Institute.

I feel the AFI has failed to carry out its responsibilities to the much larger segments of the film community which is not associated with Hollywood. Poor management and poor budgeting will not change simply because the AFI changes its name.

If the AFI is to receive large amounts of money there should be a better system of diffusion. The new bill should be amended or another bill introduced which would insure that new segments of the national film community be represented--both regionally and occupationally.

If the new AFI represents the national community and if it is open to criticism and change, then I feel the AFI can be both an inspiring and supportive factor for people in this country who are working with film.

Sincerely,

Kelly Allan
808 Catherine st. #1
Ann Arbor, Mich. 48104

The Film Society of Lincoln Center, Inc. 1865 Broadway, New York, N.Y. 10023 Phone: 765-5100 Cable: Lincenarts

December 2, 1974

Honorable Claiborne Pell
Russell Senate Office Building
Washington, D.C. 20510

Dear Senator Pell:

Enclosed is a copy of a self-explanatory letter dated November 25 to the Honorable John Brademas, Chairman of the House Select Subcommittee on Education. Because the matter discussed in the letter is of such importance, we trust it will receive your attention and interest.

Thank you very much.

Sincerely,

Martin E. Segal
Martin E. Segal
President

MES/vg
enc.

The Film Society of Lincoln Center, Inc. 1865 Broadway, New York, N.Y. 10023 Phone: 765-5100 Cable: Lincenarts

November 25, 1974

Honorable John Brademas
Chairman
Select Subcommittee on Education
House of Representatives Office Building
Washington, D. C. 20515

Dear Congressman Brademas:

We have been following with great interest the public discussion of the proposed bill to make the American Film Institute a new, independent, non-profit corporation which would receive two-thirds of its funding directly from the Federal government. Although we do not have sufficient knowledge of how the AFI now functions and what its problems are, we do have some questions about this proposal.

First, we question the precedent that would be established by setting up a separate agency, funded directly by Congress, to represent any one art form.

We also question the advisability of a commitment by the government to continuing financial support of an organization which was originally expected to rely on private contributions for at least half of its funding, raising the issue of whether government funds should be specifically allocated to supplant private support for one particular organization and, if so, what precedents are thereby established. Of even more concern to us, as a leading non-profit organization devoted to the art of film, is the possibility that such an independent organization would be empowered to make grants to other institutions. If the AFI were to become an independent grant-making organization, it would inevitably face conflicts of interest in assigning funds between its own needs and those of other institutions, no matter how deserving.

We therefore urge that all Federal grants for film continue to be channeled through the National Endowments for the Arts and the Humanities, depending upon their judgment as objective, disinterested organizations: judgment that, in our opinion, they have exercised most admirably and conscientiously in the past.

Sincerely,

Martin E. Segal

Martin E. Segal
President

MES:bz

THIS MAILGRAM IS A CONFIRMATION COPY OF THE FOLLOWING MESSAGE:

2126776843 TDMT NEW YORK NY 500 11-25 1115P EST
ZIP
CONGRESSMAN JOHN BRADEMAS
WASHINGTON DC 20515

with copies to Congressman Peter Peyser, Senators Claiborne Pell, Jacob Javits, Robert Taft, Jr. Members of the House Subcommittee on Education and the Senate Subcommittee on Arts and Humanities.

DURING DISCUSSION AND VOTING REGARDING THE AMERICAN FILM INSTITUTE, SUCH AS HR 17021, PLEASE READ INTO THE RECORD OF THE APPROPRIATE SUB COMMITTEES THE FOLLOWING STATEMENT:
REGARDING THE PROPOSED HR 17021 WE THE UNDERSIGNED FEEL THAT IT WOULD BE A MISTAKE AT THIS TIME AND WITHOUT FURTHER INVESTIGATION AND PUBLIC DISCUSSION FOR CONGRESS TO APPROPRIATE PUBLIC FUNDS DIRECTLY FOR THE AMERICAN FILM INSTITUTE. IN ITS 7 YEARS OF EXISTENCE THE AMERICAN FILM INSTITUTE HAS SHOWN A LACK OF RESPONSIVENESS TO THE NEEDS OF FILM EDUCATORS AT ALL LEVELS, INDEPENDENT FILM AND VIDEO ARTISTS, LIBRARIANS, ARCHIVISTS, CRITICS, INDEPENDENT FILM EXHIBITORS, SCHOOL AND COLLEGE FILM PROGRAMERS AND FILM SOCIETIES, AND THE AUDIENCES WHICH THEY SERVE. THE AFI HAS EVIDENCED DISTINCT PROBLEMS IN MANAGEMENT REGARDING PERSONNEL AND FINANCES. THE ALARMING TURNOVER IN KEY PERSONNEL WOULD SEEM TO BE A STRONG INDICATOR OF MISMANAGEMENT AND FAILURE TO SET AND SUPPORT THE PRIORITIES THAT A NATIONAL FILM INSTITUTE IS SUPPOSED TO HAVE. IT WOULD BE A MISTAKE TO VEST PUBLIC FUNDS IN AN INSTITUTION UNTIL THAT INSTITUTION HAS DEMONSTRATED AN ABILITY AND A WILLINGNESS TO WORK HAND IN HAND WITH THAT LARGER FILM COMMUNITY AND TO BE RESPONSIVE TO ITS NEEDS. UNTIL THAT DAY IS HERE, THE PROPER STEWARTSHIP OF PUBLIC FUNDS REQUIRES THAT MONEY FOR THE AMERICAN FILM INSTITUTE CONTINUE TO BE CHANNELED THRU THE NATIONAL ENDOWMENT FOR THE ARTS AND OTHER GOVERNMENT AGENCIES WHICH HAVE SHOWN OVER AND OVER AGAIN THAT THEY CAN ACT IMAGINATIVELY AND RESPONSIBLY. IT SEEMS TO US THAT THE VERY CONCEPT OF A NATIONAL ENDOWMENT WAS THAT IT COULD AND WOULD ASSEMBLE A STAFF AND EXPERT PANELS, REPRESENTATIVE OF THE AREAS IN QUESTION AND CAPABLE OF MAKING WISE DECISIONS ABOUT ARTS FUNDING. UNTIL THE DAY THAT THE AMERICAN FILM INSTITUTE CAN DEMONSTRATE THAT IT CAN MAKE MORE PRUDENT AND CREATIVE USE OF PUBLIC MONEY WE THINK THAT THE PROPOSED BILL WOULD BE A DISSERVICE TO THE FILM COMMUNITY.

ERNEST PARMENTIER, EDITOR, FILM FACTS; LAWRENCE LOEWINGER, STEVEN GYLLENHAAL, AND ED LYNCH, DIRECTOR, ASSN OF INDEPENDENT VIDEO AND FILM ARTISTS; WILLIAM STARR, EXECUTIVE SECRETARY, AMERICAN FEDERATION OF FILM SOCIETIES; DONALD STAPLES, PRESIDENT UNIVERSITY FILM ASSN AND PRESIDENT SOCIETY OF CINEMA STUDIES; WILLIAM SLOAN, EDITOR FILM LIBRARY QUARTERLY; JOHN HANHARDT, CURATOR OF FILM, WHITNEY MUSEUM OF AMERICAN ART; JOHN CULKIN, DIRECTOR, CENTER FOR UNDERSTANDING MEDIA, TERRY KEMPER, WHITNEY MUSEUM OF AMERICAN ART; BARBARA BRYANT, DIRECTOR, PHOENIX FILMS; AUSTIN LAMONT, BOARD OF DIRECTORS, FILM SOCIETY OF LINCOLN CENTER; KAREN COOPER, DIRECTOR, FILM FORUM; AMOS VOGEL, DIRECTOR, ANNENBERG CINEMATHEQUE, UNIVERSITY OF PENNSYLVANIA; BRIAN BENLIFER, DIRECTOR, MEDIA EDUCATORS ASSN; STEFAN SHARF, PROFESSOR AND CHAIRMAN, FILM DIVISION, COLUMBIA UNIVERSITY; NADINE COVERT, DIRECTOR, EDUCATIONAL FILM LIBRARY ASSN; TED PERRY, PROFESSOR AND CHAIRMAN, DEPT OF CINEMA STUDIES, NEW YORK UNIVERSITY; RICHARD KAPLAN, FILM CONSULTANT, CITY UNIVERSITY OF NEW YORK.

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SENATOR CLAIBORNE PELL
WASHINGTON DC 20510

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BENLIFER DIRECTOR MEDIA EDUCATORS ASSN, STEFAN SHARFF PROFESSOR AND CHAIRMAN FILM DIVISION COLUMBIA UNIVERSITY, NADINE COVERT DIRECTOR EDUCATIONAL FILM LIBRARY ASSN, TED PERRY PROFESSOR AND CHAIRMAN DEPT OF CINEMA STUDIES NEW YORK UNIVERSITY, RICHARD KAPLAN FILM CONSULTANT CITY UNIVERSITY OF NEW YORK

23:16 EST

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SENATOR CLAYBORN PELL
325 RUSSELL SENATE OFFICE BLDG
WASHINGTON DC 20510

DEAR SENATOR PELL
AS DIRECTOR OF THE MEDIA EDUCATORS ASSN, THE LARGEST REGIONAL PROFESSIONAL ORGANIZATION OF SECONDARY AND COLLEGE LEVEL MEDIA INSTRUCTORS, SERVING MORE THAN 800 MEMBERS,I IMPLORE YOU TO RECONSIDER BILL HR17504, THE AMERICAN FILM INSTITUTE HAS CONSISTENTLYNEGLECTED TO SERVE THIS CONSTITUENCY AS ARTICULATED IN ITS ORIGINAL MANDATE. A FEDERAL SANCTION WOULD BE THE RESULT OF A SUCCESSFUL CAMPAIGN IN DECEPTION. RESPECTFULLY,

BRIAN BENLIFER DIRECTOR THE MEDIA EDUCATORS ASSN

16105 EST

MGMWSHT HSB

SILO CINEMA, INC. Post Office Box 28
Chelsea, Vermont 05038
802-685-2291

5 December 1974

Senator Claiborne Pell, Chairman
Committee on Labor and Public Welfare
Special Subcommittee on Arts and Humanities
325 Russell Senate Office Building
Washington, D. C. 20510

Dear Senator Pell:

Bill HR 17021 must not be passed as it now stands. Hearings must be scheduled in the Senate.

Legislation must be drafted which guarantees that the Board of Trustees of the American Film Institute truly represents the national film community as a whole.

Until such legislation can be enacted, the American Film Institute must remain under the National Endowment for the Arts.

I hope you will give serious consideration to these points.

Yours truly,

Richard Brick
Richard Brick
President

RB:cl

SOUND RECORDING · PRODUCTION MANAGEMENT

Nov. 29. 1974

Special Subcommittee Chairman

Senator Pell
325 Russell Senate Office Building
Washington, DC 20510

Dear Senator Pell;

This letter regards the Bill HR 17o21: AFI -
As it now stands the pending bill should not be passed, hearings should be scheduled in the Senate. The Board of Trustees must reflect the broader American Film community, until it does so, the AFI must remain under the National Endowment for the Arts.

Sincerely

Susan Brockman
Susan Brockman

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SENATOR CLAIBORNE PELL
RUSSELLS SENATE OFFICE BLDG
WASHINGTON DC 20510

COMMITTEE SHOULD BE AWARE OF WORK OF COMMITTEE ON FILM AND TELEVISION RESOURCES AND SERVICES WHICH WILL HOLD SERIES OF LOCAL AND REGIONAL HEARINGS TO ACCESS GRASS ROOT NEEDS OF NONPROFIT FILM WORLD IT HAS HAD WIDEST POSSIBLE REPRESENTATION INCLUDING AFI STAFF, OF THE FIELD AND ITS RESULTS WILL BE AVAILABLE IN 6 MONTHS IT HAS BOTH PUBLIC AND PRIVATE FUNDING AND ITS INFORMATION WILL BE INVALUABLE TO ANY DECISION ON THE FUTURE OF THE STRONG AND REPRESENTATIVE AMERICAN FILM INSTITUTE

JOHN CULKIN

17:39 EST

MGMWSHT HSB

CENTER FOR UNDERSTANDING MEDIA, INC.
75 Horatio Street • New York, New York 10014 • 212-989-1000

John M. Culkin
Director

The Honorable Claiborne Pell
United States Senate Committee
on Labor and Public Welfare
325 Russell Senate Office Building
Washington, D.C. 20510

December 9, 1974

Dear Senator Pell:

There should be a strong and representative American Film Institute.

I do not think, however, that a quick passage of H.R. 17504 is the mechanism for achieving this goal.

1. There has not been adequate time to consult the hundreds of organizations in the not-for-profit film and television field.

2. The current American Film Institute has in the past seven years generally ignored or alienated much of this national constituency. A "new" American Film Institute would have to reflect in its policy and board membership a break with this past policy. This can best be assured by limiting the number of board members of the existing American Film Institute to five members and having the new ex-officio members elect the remaining members.

3. There are currently two major studies of the field being supported by private and federal funds to ensure local and regional development in the field. It would be less than prudent not to await the results of this work.

4. The hasty passage of H.R. 17504 would put an official seal of approval on the current American Film Institute as the national surrogate for the not-for-profit film and video community. The results would negate the will of a vast number of organizations and individuals who have been in the field for long years of service. They must be heard from if we are to have the kind of national film institute which can best serve the needs of the most important media of our time.

I strongly urge that voting on this bill be postponed for at least one year.

Sincerely,

John M. Culkin
Executive Director

JMC/mc

letterhead

December 2, 1974

The Honorable Claiborne Pell
Chairman, Special Subcommittee
on Arts and Humanities
United States Senate Committee
on Labor and Public Welfare
325 Russell Senate Office Building
Washington, D. C. 20510

Dear Senator Pell:

As members of the film and video community, we are writing to let you know that we are opposed to Bill HR 17021 regarding the American Film Institute.

Very truly yours,
SAXTON GRAPHIC ASSOCIATES

Michael J. Enzer
President

MJE:ar

cc: The Honorable Gaylord Nelson
The Honorable Walter F. Mondale
The Honorable Thomas F. Eagleton
The Honorable Stephen J. Wexler
The Honorable Jacob K. Javits
The Honorable Robert Taft, Jr.
The Honorable Roy H. Millenson

sga
SAXTON GRAPHIC ASSOCIATES LTD [illegible] LEXINGTON AVENUE NEW YORK [illegible]

University
Film Study
Center

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20B-120
Massachusetts
Institute of
Techology

Cambridge
Massachusetts
02139

Telephone
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253-7612

Members

Boston
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Technology

University of
Bridgeport

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Massachusetts
at Amherst

University of
Massachusetts
at Boston

Wellesley
College

Wesleyan
University

Yale
University

15 December 1974

The Honorable Claiborne Pell
United States Senate
Washington, D.C. 20510

Dear Sir:

I am writing out of concern for the legislation currently before your committee affecting the status of funding for the American Film Institute (HR 17054).

It has become almost heresy for any individual involved in film as an art form to speak against the formation of a national film institute. It is a dream we all share, whether or not we support the proposed legislation. Film is a peculiarly American art form. The United States is the source of almost all the major film milestones, in the narrative cinema, in experimental cinema, and in the documentary.

In writing this letter, I heartily recommend that the members of your committee consider this matter with great care. Though it is a minor piece of legislation when compared to much of the business of the Congress, your decision will have far reaching effects that may not be apparent at this moment. We have all encountered the difficulty involved in altering precedent. One can be sure that approval of the legislation as it is currently phrased will set a functionally unalterable course that will to a great extent determine how future generations of average men and women view the twentieth century.

I beg your careful consideration of this matter for two reasons: the record of the American Film Institute after almost a decade of existence does not inspire confidence in its ability to assume great responsibility, and secondly, the fear shared by many of us who are committed to film as an art form that we will become dominated by an organization with little interest in film beyond the glorification of the commercial film industry.

I should state clearly that I do believe in the creation of a national film institute supported by federal funds. And I do believe that the product of the commercial film industry should be honored. But such an organization must be committed in its very fiber to the support of the full spectrum of cinematic activities and not just the currying of the wealthiest and most commercial aspects of American film.

The plaint expressed by the American Film Institute that it has lacked the necessary funding to achieve its goals is a bogus issue. Not even a hat has been tipped, not even a motion has been made in the direction of

The Honorable Clairborne Pell
13 December 1974
Page two

education, exhibition, or any regional program except when the interests of the American Film Institute would be the first served by such an activity. A lack of money does seriously limit the activities of any such organization, but it does not make it impossible for such an organization to make its intentions clear. Though one would assume that hard times would bring the field together, the American Film Institute has offered no service beyond self service.

The record of the American Film Institute with the National Endowment is clear. The Endowment, both in the humanities and in the arts, has seen fit to deny the Institute funding because it was their opinion that other projects and other organizations were more fundamental to the art of film. Anyone familiar with the workings of the Endowment is quick to realize that it is not a homogeneous organization. Most every application receives fresh consideration and little exchange of opinion occurs between the various panels. This is rightfully so as it preserves the impartiality of each decision. Now that the National Endowment, a well respected federal office, has repeatedly found the American Film Institute wanting, the Institute seeks direct funding from Congress. I find the logic of this proposition highly suspect.

However, it is my greater concern that the lawmakers reviewing this bill clearly understand that the passage of this legislation will only lend support to the American Film Institute and special measures must be taken to insure that the other aspects of film not represented by the Institute, but supported by the National Endowment and private foundations, continue to receive this support; that the American Film Institute is an organization devoted primarily to the glorification of the commercial feature film industry, and any other image seriously threatens a vital a growing American interest in film. It is especially shocking that such support be given to an organization when the film industry has shown only limited interest in providing more than minimal financial support.

Be sure that if you vote for passage of this legislation, you are fully aware that you are establishing a federal agency for the hagiography of the commercial film industry. Realize that the passage of this bill will do nothing for the general public, for the development of film study or for the strengthening of regional film programs. Be sure that if you expect more than this that you pause before you act to include clearly written amendments to insure a broad spectrum of activities within this national film institute, and most important, insure a clear accountability of that organization to the American public.

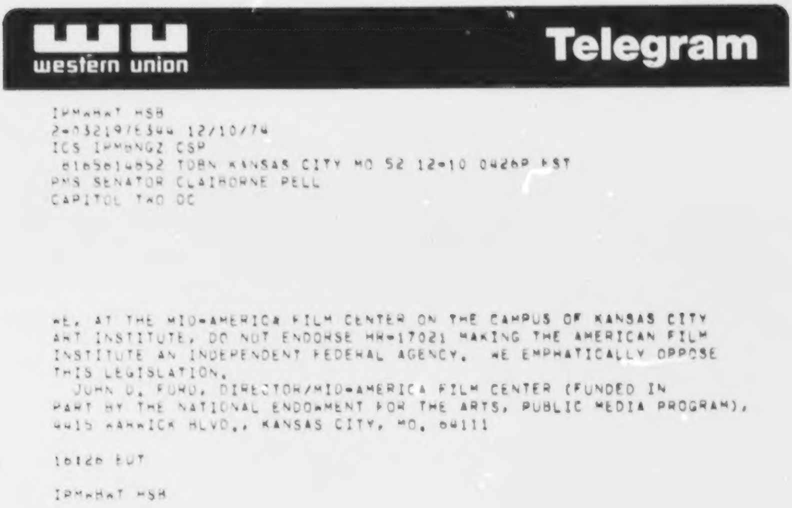
I ask that you reconsider this legislation. I ask that you spend time to hear further testimony. It is a judgment that must not be rushed.

The University Film Study Center was established by the schools listed in the left margin to promote the study of film and television as an art form and a humanistic discipline. We have been in existence for over six years. We feel that our future is threatened by the legislation now before you.

Sincerely yours,

Peter Feinstein, Director
UNIVERSITY FILM STUDY CENTER

PF/ll



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PMS SENATOR CLAIBORNE PELL
CAPITOL TWO DC

WE, AT THE MID-AMERICA FILM CENTER ON THE CAMPUS OF KANSAS CITY ART INSTITUTE, DO NOT ENDORSE HR-17021 MAKING THE AMERICAN FILM INSTITUTE AN INDEPENDENT FEDERAL AGENCY. WE EMPHATICALLY OPPOSE THIS LEGISLATION.

JOHN D. FORD, DIRECTOR/MID-AMERICA FILM CENTER (FUNDED IN PART BY THE NATIONAL ENDOWMENT FOR THE ARTS, PUBLIC MEDIA PROGRAM), 4415 WARWICK BLVD., KANSAS CITY, MO. 64111

16126 EST

IPMWHWT HSB

FILMWOMEN
OF BOSTON

December 16, 1974

Claiborne Pell
325 Russell Senate Office Building
Washington, D.C. 20510

Dear Senator Pell,

FILMWOMEN OF BOSTON is a non-profit organization of over 130 independent women filmmakers in the greater Boston area. At a recent meeting, we voted unanimously to support the work of the Association of Independent Video and Filmmakers of New York, in opposing bill HR 17021 now pending before Congress.

We feel that creating a new American Film Institute that is funded directly by the federal government, and removed from the financial jurisdiction of the National Endowment for the Arts, would be extremely detrimental to independent filmmakers across the country. Based on the AFI's past history, its method of dealing with independent filmmakers, and its overwhelming predisposition toward Hollywood-oriented commercial industry, we strongly urge that the bill be stopped if it continues in its present form.

Independent filmmakers need an AFI with a Board and philosophy oriented toward the special problems and needs of independents in film. We would appreciate anything you can do to help work toward this goal.

Sincerely,

Debra Franco

Debra Franco
Co-Chairperson

494-8270
BOX 275 CAMBRIDGE, MASSACHUSETTS 02138 TELEPHONE 617-[redacted]

874 Broadway
Studio 407
New York, N. Y.   10003
December 3, 1975

Dear Senator

This letter concerns Bill HR 17021 which I oppose in its present form.

According to this Bill, the Federal Government will finance two-thirds of the American Film Institute's budget. The AFI's Board of Directors does not represent the National Film Community; it only represents the Hollywood-based commercial film industry. A new bill must be drafted, or the present one amended, to guarantee national representation, both regionally and occupationally, on the Board of Directors. The twelve non-congressional members of the Board which are to be appointed by the House and Senate, as proposed in Bill HR 17021, should, in addition to Hollywood, certainly include representation from New York, Miami, Washington, D. C., St. Louis, Chicago, and Houston. In each of these areas there is an active and healthy film community. Also, the Board members should be representative of the creative and technical skills that are encompassed in the making of films; ie., directors, cameramen, historians, independent producers, writers, actors-actresses, etc. The AFI needs this kind of input for new motivations and new ideas.

In addition, there should be guidelines in the new or amended bill to protect the AFI from political influences. This could occur with the proposed inclusion of eleven congressional representatives on the Board of Directors, as stipulated in the Bill. The Chairman of the American Film Institute should be chosen by the President for a term of not more than four years, and should not be permitted to succeed himself. This would allow a more healthy atmosphere in the leadership of the AFI.

It seems to me that you might be interested in a few examples of misplaced priorities in the AFI's brief history from 1967 to the present:

1. Concentration of its energy in and money to the Hollywood film community, thus failing to carry out its responsibilities to the other, larger film communities existing across the country. These communities obviously include film and video professionals, film librarians and archivists, important critics, and a vast audience.

2. 1967-1971 - 5% ($450,000) of AFI's budget went to National Research and Publications.

3. 1967-1971 - 5% ($450,000) went to National Education; 1972-1974 - 2% ($61,000) went to National Education.

4. 1967-1971 - 25% ($2,100,000) went to the Advanced Film Studies center (Graystone Mansion in Beverly Hills, Cal.). This Center only accomodates about 30 student filmmakers.

5. In 1971 nearly the entire AFI Research and Library Departments were fired; the reason given was to save $42,000 in salaries. Yet, in that same year $250,000 was spent for the AFI's feature film "In Pursuit of Treasure," which was never released.

The AFI's new budget should be sufficient to allow all its departments' programs to function without the hinderance of financial limitations. The Center for Advanced Studies has been a prime recipient of this money, and returns have proven to be disappointing. It has failed to fulfill its goal of providing resources and working experiences for future filmmakers, except for an exclusive few. Independent financing of the Center through organizations and individuals would allow the Center to continue to operate at its present financial level. This would free 25% of the AFI budget to other necessary film programs and departments, enabling the AFI to award more grants to filmmakers across the country. Granting financial aid should be the AFI's main priority.

In its present form, Bill HR 17021 cannot attain the laudable goals of the AFI since, as it is presently structured, it does not benefit the national film community as a whole. As an independent filmmaker, member of Association of Independent Video and Filmmakers, and member of NABET (National Association of Broadcast Employees and Technicians) Local 15, I appreciate your recognition of this significant Bill. Therefore, I urge you to consider the important recommendations as outlined above. Only then will the American Film Institute become a truly representative and vital organization for filmmakers throughout the United States. That, after all, is its function and purpose.

Sincerely,

Joseph Freeman

Joseph Freeman
Independent Filmmaker
Still Photographer

STATEMENT TO SENATE SUB COMMITTEE ON ARTS AND HUMANITIES

CHAIRMAN: Senator Pell

MEMBERS: Senator Javits, Senator Taft, Senator Mondale,
Senator Nelson, Senator Eagleton

TO BE RELEASED AT SENATE HEARINGS ON H.R. 17504, A BILL TO CREATE AMERICAN FILM INSTITUTE AS AN INDEPENDENT AGENCY

We, the undersigned feel it would be a mistake at this time and without further investigation and public discussion for Congress to appropriate public funds directly for the American Film Institute.

Seven years and some 10 million dollars after A.F.I. was first established it is asking to be primarily supported by public funds; few organizations have a less enthusiastic constituency. A.F.I. has shown a lack of responsiveness to independent film makers, film educators, film librarians, critics, independent film exhibitors, film societies, in short, the broad spectrum of the film community in this country.

A.F.I.'s failures in program focus and management have led to the gradual withdrawal of private and foundation funding. Funding by the commercial film industry never materialized beyond token initial participation.

This bill asks us to endorse this questionable record and bless this organization with federal largesse. It would remove A.F.I from what little peer review exists through its current relationship with the National Endowment for the Arts. We feel it would be wrong to approve this legislation.

Gary Arnold, Film Critic, The Washington Post
Judy Collins, Entertainer, Independent Producer
Roger Ebert, Film Critic, Chicago Sun-times
Pauline Kael, Film Critic, the New Yorker, Magazine
Norman Mailer, Writer and Filmmaker
Joe Morgenstern, Screenwriter, former film critic, Newsweek, Magazine
Susan Rice, Film Critic, Screenwriter
Paul Shrader, Screenwriter, former AFI fellow

MIDDLE ATLANTIC FILM BOARD: 340 Perot Street · Philadelphia, Pa 19130 · 215 978 4702

Affiliated with the
American Film Institute Washington D.C

December 4, 1974

To: Gerald O'Grady
Ted Perry

From: Fred Goldman

Dear Jerry and Ted:

In behalf of the Middle Atlantic Film Board, I wish to subscribe support for your opposition to HR 17021. Since dismantling its education wing, AFI has pursued very narrow goals, though -- shrewdly -- highly visible.

Training young professionals for careers in commercial cinema should be subsidized by the industry, not the taxpayers. Programming for selected audiences in Washington and New York should be subsidized by the beneficiary audiences. Its publications, though well-intentioned, are hardly on a par with the British Film Institute's.

But these are quibbles in comparison with the tragic, brazen, abdication of responsibility toward education, gravely lacking at all levels in school and out. A crying need for powerful support and guidance has been articulated by more than 20 regional groupings of teachers and librarians in the National Association of Media Educators, now moribund for lack of funding.

Can I be of service to you and to the commonsense Loyal Opposition by marshaling support from my NAME colleagues?

Cordially,

Frederick Goldman

FG/rgw

THE QUARTERLY REVIEW OF FILM STUDIES
QRFS
Editor: Ronald Gottesman, University of Wisconsin-Parkside
Associate Editor: Michael Silverman, Brown University
Editorial Office: Library Learning Center 283, University of
Wisconsin-Parkside, Kenosha, Wisconsin 53140 · Telephone (414) 553-2601

December 17, 1974

Hon. Claiborne Pell
Chairman, Senate Arts and Humanities Committee
325 Russell Senate Office Building
Washington, D.C. 20510

Dear Senator Pell:

I should like to endorse strongly the position taken and the specific recommendations recently made by the so-called "Committee for a Representative Film Institute" under the leadership of Professor Ted Perry of NYU. The AFI as currently constituted is grossly unrepresentative of the filmmaking and using clientele in the United States; moreover, the AFI has been demonstrably wasteful, short-sighted, weakly managed and largely ineffective. My tax dollars and yours have been poorly used by the AFI, the public interest has been abused (though I, too, believe it has done some incidental good and endorse the idea of such an institute). Until the AFI is better managed it would be adding insult to injury to give it greater autonomy and larger appropritions. These views, I am confident, are shared by the overwhelming majority of the thousands of film educators and independent filmmakers over the country.

Sincerely,

Ronald Gottesman
Editor

RG/ms

Copies to: Senator Gaylord Nelson
Senator Walter F. Mondale
Senator Thomas F. Eagleton
Senator Jacob K. Javits
Senator Robert Taft, Jr.
Stephen J. Wexler
Roy H. Millenson
Professor Ted Perry-NYU
Senator Harrison A. Williams

[illegible] P.O. Box 408, Westport, Connecticut 06880 · (203) 226-9523

juniper films

307 thompson street · new york, n. y 10012
telephone (212) 966 6073

December 2nd, 1974

Sen. Claiborne Pell
Special Subcommittee on Arts
and Humanities --325
Russell Senate Building
Washington, D.C. 20510

Dear Senator Pell,

I want to register my opposition to bill HR 17021 as it now stands. When this bill was presented to the House of Representitives' Select Committee, the AFI made a concerted effort to sidestep the feelings and views of the American film community as a whole. In light of the wide spread dissatisfaction with the AFI's past performance I feel this was a mistake.

The Senate must hold hearings so that these opposing feelings and views can be aired to the satisfaction of all.

If the AFI is to recieve such an immense infusion of public funding then it must be responsive to the public which it supposedly represents. The most effective first step in guarenteeing this representation would be to draft legislation which would insure that the AFI Board Of Trustees represents the American film community both regionally and occupationally. Until such legislation can be drafted and enacted I believe the AFI must remain under the National Endowment for the arts which has shown itself to be genuinely concerned about the well being of the film community as a whole.

This is an important issue for me as an independent film maker. I am looking for a national organization through which I can channel my ideas and my films. I am looking for an organization which can act as a network for communication and experience--but that organization must represent more than simply the Hollywood film industry. It must represent the film community as a whole. With the proper legislation I believe the AFI can be just such an organization. Thank you very much for your time.

Sincerely,

Stephen R. Gyllenhaal

[illegible]

HAL PRODUCTIONS [illegible] BARROW ST. [illegible] NEW YORK [illegible]

December 9, 1974

Senator Claiborne Pell,
Chairman
Special Subcommittee on Arts and Humanities
U.S. Senate Committee on Labor and Public Welfare
Russell Senate Office Building
Washington D.C. 20510

Dear Senator Pell:

Communications and culture are the lifeblood of our Democracy. Motion pictures must not be legislated into a pork barrel for special interests. Legislation must be drafted that guarantees an AFI Board of Trustees which represents the entire American film community.

Until fair legislation can be enacted, it is important that the American Film Institute remain under the able staff of the National Endowment for the Arts. I wish to urge you not to pass Bill HR17021 as it now stands, and to schedule hearings on this vital matter.

Very truly yours,

Maxine Haleff

Maxine Haleff

cc: All Subcommittee Members
Association of Independent Video
and Filmmakers, Inc.

NBC NEWS
THIRTY ROCKEFELLER PLAZA NEW YORK, N.Y. [illegible] CIRCLE [illegible]

December 6, 1974

Senator Claiborne Pell
Chairman
Special Subcommittee
Russell Senate Office Building
Washington, D.C. 20510

Dear Senator Pell,

I wish to inform your subcommittee that I am strongly opposed to the passage of Bill HR 17021 in its present form.

I request that hearings be scheduled in the Senate and that legislation be drafted which guarantees that AFI Board of Trustees represent the entire film community.

Until such legislation can be enacted, the AFI must remain under the National Endowment for the Arts.

Thank you.

Sincerely,

Sandra Holmes
Sandra Holmes
87-40-165th Street
Jamaica, Queens
11432

Yale University *New Haven, Connecticut 06520*

COLLECTION OF CLASSIC FILMS
STANDISH D. LAWDER, *Curator*
SPENCER M. BERGER, *Advisor to the Collection*
Box 2036, 56 High Street

Dec. 5, 1974

Senator Claiborne Pell, Chairman
Special Subcommittee on Arts and Humanities
Room 325 Russell Senate Office Building
Washington, D. C. 20510

Dear Senator Pell:

As a Professor of film studies at Yale University and a member of a large community of American film educators, I am writing to express concern about Bill HR 17021.

It may seem peculiar, even perverse, that a person like myself should oppose a bill presumably designed to improve the climate of film appreciation in this country. The teaching and making of film, after all, is the labor and love of my life. But like most film-makers and film educators in the country, I have been profoundly disappointed by the broken promises and the self-serving activities of the AFI.

I know the AFI well. I have been a charter member of the AFI and have closely followed all of their programs since their inception. I have participated in AFI workshops, served on educational advisory committees, advised them on archival activities, and have received an AFI grant for my own film-making.

This bill must be very carefully studied. Your committee must avoid, at all costs, being seduced by its glamour. In its present state and in the light of the past record of the AFI, it promises to be a disaster.

I realize that this letter borders on the hysterical. But I passionately feel that film is too important for too many in this country to have such an important part of its future entrusted to an organization that has failed so frequently in so many ways.

To provide a fuller picture of my career as a film teacher and film-maker, I am enclosing a press release from Harvard University announcing a Professorship I recently held there. If I can help you and your staff in this inquery, I shall be delighted to do so.

Yours sincerely,

Standish D. Lawder
Associate Professor
Yale University

HARVARD UNIVERSITY
CAMBRIDGE, MASS
617-495-1585

RELEASE: MORNING PAPERS OF MONDAY, JULY 24, 1972 UNIVERSITY NEWS OFFICE

Harvard University has appointed Dr. Standish D. Lawder, filmmaker and art historian, to be its first Professor in Film. He will be the Henry R. Luce Visiting Professor in Film Studies for 1972-73.

Established in January to mark the arrival of film as an art form and to integrate its study into a program of humanities, the Luce Chair will be held by an exceptionally qualified scholar. Dr. Lawder comes to Harvard from his post as Assistant Professor of the History of Art at Yale, where he inaugurated the first course in the history of film, taught the aesthetics of experimental film and workshop courses in creative filmmaking. His book, Cubism and Cinema (Anthology Cinema in cooperation with New York University Press), will appear this fall. He is also co-author of Drawings from the Clark Art Institute (2 vols., Yale, 1964) and has written numerous articles on film and on painting. During 1969 and 1970 he lectured on film history at the Museum of Modern Art, New York. He has also lectured extensively at colleges throughout the United States and has served on advisory boards of, [illegible] Ithaca, the International Film Seminar (formerly the Flaherty Film Seminar), the Pacific Film Archive, the International Study Center of the Museum of Modern Art (as film representative), and the American Film Institute.

Since 1968 Professor Lawder has been, additionally, Curator of the Yale Collection of Classic Films, an archive of major American films made before 1940 and amassed by the former movie actor and dealer in classic films, John Griggs. In arguing that Yale acquire the Griggs Collection, Lawder stressed that "the medium of film represents the most characteristic form of expression of our time.... Ideally, film should be as available as library books...." As Curator, Lawder was responsible for the use and maintenance of the Griggs films as an educational resource of the University.

-more-

Standish D. Lawder is internationally known as one of the most important figures in American experimental cinema. Ten of his films are in national and European distribution, and he has received more than twenty-five major festival awards. Purchasers of his films include the New York Public Library and the Museum of Modern Art. His Necrology (1970) and Raindance (1972) both won prizes at the Ann Arbor Film Festival, the largest and most important competition of experimental film in the United States. Raindance is structured by rapid-fire alternations of light synchronous with the alpha wave frequencies of the brain. Corridor (1968-70), which Lawder calls his most visually demanding film, was awarded the Special Prize at the Oberhausen (Germany) Film Festival (1971). Recent honors have come to Lawder with his promotion to Associate Professor at Yale and the award of a Guggenheim Fellowship for filmmaking.

Dr. Lawder was graduated from the Phillips Academy, Andover, Massachusetts, and received the B.A. degree from Williams College in 1959. Yale granted him the M.A. in 1962 and the Ph.D. in 1967, for which he wrote the first doctoral dissertation in film ever accepted by the Yale Department of Art History. He lives now in New Haven with his wife Ursula, whose step-father is the Dada artist and filmmaker Hans Richter. The Lawders have two daughters.

Dr. Lauder was recommended for the Luce Chair at Harvard by a search committee of faculty members. Its Chairman, Daniel Robbins, Director of the William Hayes Fogg Art Museum, has called him "a brilliant academic scholar single-handedly responsible for film study at Yale."

The chair in film study at Harvard is one of nine awards made so far under the Henry R. Luce Professorship Program, established by the Luce Foundation as a tribute to the late founder and editor-in-chief of Time, Inc. The professorships are intended to encourage intellectual curiosity through broadly integrative and innovative programs in the humanities and the social sciences.

-end-

Senator Claiborne Pell
Chairman, Special Subcommittee on Arts and Humanities
[illegible] Russell Senate Office Building
Washington, DC 20510

Dear Sir:

Regarding Bill HR [illegible], it is important that you understand that the AFI as it now operates, does not represent the American film community as a whole. As with most special interest groups, it is controlled by a certain few who operate and make decisions that seem interesting and relevant to them, but does not really consider anyone else.

There are many people in this country at this time who are trying to make films and maintain themselves at the same time. Many of us feel that the AFI, which is one source for us, is remiss in its operation. Please consider, then, in regards to HR [illegible]:
It must not be passed as it stands.
Hearings must be scheduled in the Senate.
It must represent everyone in the American film community (through trustees).
It must until this happens, remain under the National Endowment for the Arts.

Thank you for your consideration.

Sincerely,

Walter [illegible]
[illegible] St
NYC 10011

(cc: Senators, [illegible], Eagleton, Javits, [illegible].

The University of Vermont
COLLEGE OF ARTS AND SCIENCES, COMMUNICATION AND THEATRE DEPARTMENT
POMEROY HALL, BURLINGTON, VERMONT 05401

November 4, 1974

Senator Claiborne Pell
Senate Building
Washington, D.C. 20510

Dear Senator Pell:

I wish to state my objections to the proposed bill H.R. 17021 which is intended to have Congress fund two-thirds of the budget for the American Film Institute.

I am not against the concept of a National Film Institute. Not only is one needed, but long overdue. I am against the present organization being taken out of the public domain. My reasons are many, but for brevity's sake, let me state just two.

First, it is important that you realize that I was one of a select group from across the country brought together at Waltham, Massachusetts in 1967 to discuss and to advise the founders as to the possible priorities that the AFI might establish in terms of film education. Since then, the direction of the AFI has taken so many twists and turns that one can question its real value to film educators at all. Each year has brought new promises and new resignations, not only in terms of key personnel, but also in budding scholarly programs. The most recent setback to serious film study has been Dean Frank Daniel's departure from the AFI's Center for Advanced Film Studies. The fact that so many other important and influential film people have felt the need to withdraw from the AFI strongly suggests that a complete and impartial review of the organization and its priorities is in order. Until such time, and assuming that the AFI can be supported by film scholars, it seems unwise to provide it with subsidized funds which will make the present body more isolated and secure.

Second, the idea that the present organization would have the major decisions as to which programs, groups, or individuals will receive federal funds for film programs is frightening. In those areas such as film preservation and records (where AFI has distinguished itself), the interests of AFI clearly conflict with other professional bodies; i.e., The Museum of Modern Art and The Eastman House. Given the choice between funding themselves or competing groups, and knowing the AFI's past performance, the present AFI certainly does not invoke confidence in its ability to be objective. That's why, if such conflict of interests should be considered. Schools, societies, and research groups should have as much right to federal funds as the AFI. Nowhere has it indicated that the AFI is a national organization. It is just one more private interest group in

—more—

search of support.

I do not intend by this letter to hurt the AFI. Someday it may well become the national organization we need and deserve. At such time, I will gladly support a bill such as H.R. 17021.

Sincerely yours,

Frank Manchel

Frank Manchel
Professor of Communication

FM/lg
cc: Professor Ted Perry

western union Mailgram

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SENATOR CLAYBOURNE PELL
WASHINGTON DC 20510

REGARDING HR17504 AND CORRESPONDING SENATE LEGISLATION PLEASE DO NOT PASS WE FEEL THAT THIS WOULD BE A DISSERVICE TO THE EDUCATIONAL FILM COMMUNITY

MYRA NADLER MEMBER AMERICAN LIBRARY ASSN AUDIO VISUAL COMMITTEE MEMBER EDUCATIONAL FILM LIBRARY ASSN BOARD OF DIRECTORS MEMBER FILM LIBRARY INFORMATION COUNCIL BOARD OF DIRECTORS AUDIO VISUAL DEPT PALOS VERDES LIBRARY DISTRICT 650 DEEP VALLEY DR PALOS VERDES PENINSULA CA 90274

18137 EST

MGMWSHT HSB

December 5, 1974

Claiborne Pell, Chairman, Special Subcommittee on Arts and Humanities

Copies sent to:
Gaylord Nelson
Walter F. Mondale
Thomas F. Eagleton
Stephen J. Wexler
Jacob K. Javits
Robert Taft, Jr.
Roy H. Millenson

Dear Senator:

It is our strong feeling as members of the national filmmaking community that bill HR 17021, pending before Congress must not be passed in its current form. This bill, which would create a "new" American Film Institute (AFI), removed from the funding jurisdiction of the National Endowment for the Arts, and financed directly by the federal government, would not be in the best interests of the development of American filmmaking.

The history fo the AFI indicates conclusively that its organizational structure has to date failed miserably in its obligation to coordinate, organize and inspire the American film community. Its irresponsibility has been manifested in many forms:

1)severe mismanagement, wasted money, mass firings. The highhanded and irresponsible purge of library and research staff is a dramatic case in point.

2)an emphasis on Hollywood-based filmmaking which does not accurately reflect the range and scope of American cinematic activity.

3)a related, unconscionable neglect of the vast and varied filmmaking which goes on throughout the rest of the United States.

Until the AFI is restructured in a way that accurately represents the interests of the entire American filmmaking community, it cannot effectively serve as an instrument for implementing the federal government's desire to insure the continuing vitality of American film art. In fact, by its gross misrepresentation of the true nature of American filmmaking, it can only deflect the laudable aims of government support of creative cinema.

We urge that the AFI be restructured in a way that, by accurately representing the many elements of American filmmaking, will allow for the creative implementation of those intents responsible for the initial creation of the AFI -- the advancing, preserving, exhibiting, and teaching, of the art of film.

Sincerely,

Susan Baskin
Ariel Dougherty
Sheila Paige
Ann Sandys
Laurel Siebert

Women Make Movies, Inc.
257 W 19 St
NY,NY 10011

New York State Council on the Arts

11 December 1974

Senator Claiborne Pell
325 Russell Senate Office
 Building
Washington, D.C.   20510

Dear Senator Pell:

We, the undersigned, members of the Advisory panel and staff of the Film Program of the New York State Council on the Arts, urge in the strongest possible terms a vote against the pending bill to create the American Film Institute as an independent agency.

We urge that action on the bill, in its present form, be delayed until views from all sectors of the American film community - particularly filmmakers and teachers of film - have an opportunity to be heard and considered.

Our reasons for urging this course are;briefly stated, the following:

1) Since its inception, the AFI, by its actions and priorities, has defined the "American film" in such narrow and restrictive terms as to exclude from its interest and support many important sectors of the actual American film community.

2) The Education Program of the AFI has, since its inception, been short-changed and badly treated as the determination to make the AFI a training program and hand maiden to the commercial Hollywood film industry intensified. And this at no cost to commercial film interests, but at severe costs to the AFI Education staff.

3) The current bill would strengthen and perpetuate the priorities of the AFI leadership, by cutting it loose from the counsel and scrutiny of the National Endowment for the Arts. Since a majority of the proposed AFI board - 12 members - would be selected by the current board, it seems inevitable that the current restrictive priorities would remain intact.

Malcolm Wilson
Governor
Seymour H. Knox
Chairman
Mrs. Moss Hart
Vice-Chairman
Henry Allen Moe
Honorary Vice-Chairman
Max L. Arons
Romare H. Bearden
Miriam Colon Edgar
John B. Hightower
James R. Houghton
Thomas P. F. Hoving
Edward M. Kresky
Mrs. David Levene
Arthur Levitt, Jr.
Alwin Nikolais
Frederick W. Richmond
Mrs. Richard Rodgers
Andrew D. Wolfe

Eric Larrabee, *Executive Director*, 250 West 57 Street, New York, N.Y. 10019 (212) 586-2040

NYSCA
New York State Council on the Arts

Page 2

4) The proposal that two U.S. Senators, two U.S. Representatives, the Secretary of Health, Education and Welfare and the Secretary of the Interior be appointed board members of the AFI seems to us not only unwise in terms of policy and philosophy, but unrealistic on the part of the AFI to assume that such men or women would be knowledgeable about the needs and aspirations of the American film community.

Respectfully,

Barbara Haspiel
Director, Film Program
Barbara Haspiel

Peter Bradley
Director, Program in Film, TV/Media & Literature
Peter Bradley

Mara Bennici
Film Program Assistant
Mara Bennici

Nell Cox
Nell Cox

Elaine Summers
Elaine Summers

Susan Rice

Roger Greenspun

Bonnie Klein
Bonnie Klein

Rodger Larson
Rodger Larson

William Sloan
William Sloan

Gerd Stern

Richard I. Pearce
160 Riverside Drive
New York, N.Y. 10024

December 12, 1974

Senator Claiborne Pell, Chairman
Special Subcommittee on Arts and Humanities
325 Russell Senate Office Building
Washington, D.C. 20510

Dear Senator Pell:

I am writing as an independent film-maker to say that I feel that the passage of Bill HR 17021 in its present form would seriously jeopardize the future of independent film production in this country. The AFI, at least in its present form, does not represent a cross-section of the American film community as a whole; and, if it were not for the direct support of the National Endowment for the Arts and for the Humanities to independent film-makers, I personally believe that the independent film community (i.e. non-commercial, non-Hollywood film industry) in this country would be in serious economic difficulty.

But it is my view that the issue at hand is not merely one of self-preservation on the part of independent film-makers. It is, in fact, a classic American issue of centralization for increased efficiency vs. decentralization for widened representation combined with an underlying question of who controls the structure whatever its form. In the case of the AFI, I think that there is still a great deal of doubt whether a "new" American Film Institue would be any more efficient than the old, and the past record of the old certainly leaves much to be desired. As for whether the AFI is truly representative of the film community at large, even the National Endowment itself has had to limit its funding of the AFI, I've been told, in order to support a wider range of deserving film projects.

Sorry to make this letter so lengthy, but I hope that, at least until a more representative AFI Board of Trustees can be decided upon, you will not recommend the passage of Bill HR 17021.

Sincerely yours,

Richard Pearce

Richard Pearce

PRATT INSTITUTE BROOKLYN · NEW YORK 11205

THE SCHOOL OF ART AND DESIGN

Senator Claiborne Pell
Senator Gaylord Nelson
Senator Jacob K. Javits
Russell Seaate Office Building
Washington, D.C. 20510

Dear Sirs,

A bill currently before your committee, HR 17021, seeks to establish the American Film Institute as an independent agency. As such, the bill would make the AFI responsible for "the encouragement of artists, the continuing vitality of the art of film in America," and the "accessibility" of art films to the American public. I urge you to re-examine the performance of the AFI to date. As a member of the American film-making community, and as a teacher responsible for the education of many film students, I have concluded that the AFI is manifestly incapable of dissociating itself from the Hollywood tradition, that it is out of touch with independent film production, that it has proven itself unreliable in the disbursement of funds, and that the bill under consideration would not only consolidate its present position, but would also leave the institute open to political manipulation by virtue of the constitution of the Board of Trustees.

The arts have been given magnificent invigoration by the activities of the National Endowment for the Arts and kindred organizations, which have been fair, generous, and well in touch with what is contemporary and timely in the arts. The AFI does not, and has not been representative of contemporary film-makers, and has been singularly unresponsive to their needs.

Please re-evaluate your information on the AFI and refuse to pass HR 17021 unless the Board of Trustees is more representative of the American film community. In any other case, it must remain under the jurisdiction of the National Endowment for the Arts.

PRATT INSTITUTE BROOKLYN · NEW YORK 11205
THE SCHOOL OF ART AND DESIGN

Sincerely yours,
Peter Rose
Peter Rose
Chairman
Film Department
Dec. 6, 1974

suzanne pettit
35 east 67 street, new york 10021

December 1, 1974

Dear Senator Pell:

As an independent film-maker, I am opposed to the passing of bill HR 17021 pending before congress as it now stands.

A brief glimpse into the history of the present AFI will show that it has been riddled with mismanagement. Its major concern seems to be the Greystone mansion into which it has sunk over two million dollars. Unfortunately, nothing very concrete seems to have come out of that "center for advanced film studies" except some assistant directors to feed into Hollywood and a quarter of a million dollar feature film which was never released. It seems that the AFI is more taken with Hollywood, as evidenced in part by the choice of its board of directors, than it is with representing fairly the whole film community in this country.

The bill H.R. 17021 as it now stands seems to make no provision that there will be a change in management, that the board of directors will represent a wider

over

cross section of the film community, or that any significant changes other than more political control would take place. We who are trying to make a living as filmmakers need some real support not tokenism with an elaborate headquarters in Hollywood.

An institution such as the AFI, properly managed and truly representative of the filmmakers in this country could be a great encouragement to the future development of filmmaking in America.

Obviously this question needs more discussion. Hearings should be scheduled in the Senate and the bill should be fairly debated and not railroaded through by the management of the AFI. Properly amended, with strict provisions for fair representation, careful management of funds, and a board of directors responsive to the diverse needs of the entire film community; the AFI bill HR. 17021 could provide for a truly valuable organization. Until such amendments are made to the bill, the AFI should not recieve direct Federal funding.

Sincerely,
Suzanne Pettit

PRATT INSTITUTE BROOKLYN · NEW YORK 11205

THE SCHOOL OF ART AND DESIGN

December 10, 1974

The Hon. Claiborne Pell
Chairman, Special Subcommittee on Arts & Humanities
Committee on Labor & Public Welfare
United States Senate
325 Russell Senate Office Building
Washington, D.C. 20510

Dear Sir:

Hollywood boasts its "biggest year yet", while the independent film industry and film artists throughout the rest of the country wither away in the Nixon-Ford "Depression".

Now, Mr. George Stevens, Jr. of the American Film Institute (AFI), an organization totally devoted during its seven-year life to a "Hooray For Hollywood" approach to motion picture art, proposes to pump more money into one of the few segments of the economy, the Hollywood entertainment film industry, that seems to be weathering the current economic storm.

And he is asking you in the Senate and House for a direct pipeline to Federal funding, a pipeline free of the existing controls necessarily applied by the National Endowment for the Arts for arts-designated tax dollars.

The speed at which Mr. Stevens and his congressional cronies have pressed their proposal (HR 17021) through the House of Representatives completely stuns anyone even mildly familiar with the normal "deliberate" process of congressional action.

What's the hurry? Why this desperate speed? If Congress takes the usual amount of time to consider this bill, what are they afraid you'll find out?

Is it possible you'll discover that there's a tremendous film community OUTSIDE the Hollywood studios, a community spread throughout the entire nation; that the seven-year history of the "old" AFI shows a dismal neglect of this community (a community which numerically far outnumbers the tight-knit Hollywood clicque)?

As an educator working with the film artists and professionals of tomorrow, I urge you to not be bullied into a quick and superficial consideration of this bill, which has such far reaching consequences for so many artists and filmmakers in America.

The Hon. Claiborne Pell   Page Two   December 10, 1974

The Senate must not be "railroaded" into passing HR 17021 as it now stands. Hearings must be scheduled in the Senate to consider the full spectrum of opinion from all film professionals, not just the self-serving blandishments of one small but powerful industry group.

If a "new" American Film Institute is to be created and given financial autonomy (aconcept which is theoretically sound), then great care must be taken in the enabling legislation to insure that the people who control these funds and administer this independent corporation actually respond to the community they are mandated to serve; that is, the entire nation-wide American filmmaking community.

The record of the present "old" AFI clearly shows that is has utterly failed in this mission.

Sincerely,

Roger Morgan Phillips
Instructor, Department of Film

cc: Senators Gaylord Nelson
Walter Mondale
Thomas Eagleton
Jacob Javits
Robert Taft, Jr.
Mr. Stephen Wexler
Mr. Roy Millenson
Association of Independent Video & Filmmakers, Inc. (AIVF)

RIVERSIDE PRODUCTIONS INCORPORATED

67 Riverside Drive
New York, N Y 10024
212 799-9272

December 10, 1974

The Hon. Claiborne Pell
Chairman, Special Subcommittee on Arts & Humanities
Committee on Labor & Public Welfare
United State Senate
125 Russell Senate Office Building
Washington, D.C. 20510

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As a working professional in the "silent majority" of the film world, I urge you to not be bullied into a quick and superficial consideration of this bill, which has such far reaching consequences for so many artists and filmmakers in America.

The Senate must not be "railroaded" into passing HR 17021 as it now stands. Hearings must be scheduled in the Senate to consider the full spectrum of opinion from all film professionals, not just the self-serving blandishments of one small but powerful industry group.

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The record of the present AFI clearly shows that it has utterly failed in this mission.

Sincerely,

Roger Morgan Phillips
President

cc: Senators Gaylord Nelson
Walter Mondale
Thomas Eagleton
Jacob Javits
Robert Taft, Jr.
Mr. Stephen Wexler
Mr. Roy Millenson
Association of Independent Video & Filmmakers, Inc.

MASSACHUSETTS INSTITUTE OF TECHNOLOGY
SCHOOL OF ARCHITECTURE AND PLANNING
77 MASSACHUSETTS AVENUE, CAMBRIDGE, MASSACHUSETTS 02139

DEPARTMENT OF ARCHITECTURE FILM SECTION

December 8, 1974

Senator Claiborne Pell
325 Russell Senate Office Building
Washington D.C. 20510

Dear Senator Pell,

I would like to express my strong disapproval of HR 17021. Although the federal government's methods of support for filmmaking need radical changing, I find the proposed legislation to be in the exact opposite direction of meaningful change.

The A.F.I. can fulfill a function of preserving and interpreting America's Hollywood filmmaking past. It is preposterous to think of the A.F.I. as representing in any sense America's independent filmmakers. If the Congress wishes to subsidize the filmmaking industry it should clearly state its intention. If the Congress wishes to support independent filmmakers, filmmakers as artists, then it should see HR 17021 as a serious error.

There is no doubt Hollywood has produced a significant body of film art, but film art in Hollywood is clearly a spin off benefit from the traditional concern of what is essentially an industry worrying about rate of return on invested capital. There are also in the U.S. large and important groups of filmmakers who conceive of themselves as film artists who work outside of the industry and wish to have no part of it. It is not that I even think the bulk of independent filmmaking as significant. Nevertheless much of it is, and government support can be essential here. The A.F.I. in no ways can represent this group, nor give it meaningful support. Its Independent Filmmakers Grants Program is erratic and has not fulfilled its possibilities in great part I assume because of the distance between independent filmmakers and grant givers in a Hollywood palace.

The A.F.I. has been a poor producer of film. It spent one quarter of a million dollars on a production (Pursuit of Treasure) and then never released the film. As an inefficient producer and judge of artistic merit, it should not be allowed to have a hand in determining the future of independent filmmakers.

As a filmmaker and film teacher I ask that minimally more time be given to the consideration of the role of federal support for filmmaking rather than hastily passing HR 17021.

Sincerely yours,

Prof. Edward Pincus

TELEPHONE 617 253 1606

EP/rlo

western union Mailgram

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THE HONORABLE CLAIBOURNE PELL
SPECIAL SUBCOMMITTEE ON ARTS AND HUMANITIES 325 RUSSEL SENATE OFFICE BLDG
WASHINGTON DC 20510

THE 5000 MEMBERS OF THE NATIONAL ASSOCIATION OF MEDIA EDUCATORS FEEL THAT PASSAGE OF BILL #HR17504 CREATING THE AMERICAN FILM INSTITUTE AS AN INDEPENDENT AGENCY WITHOUT FURTHER HEARINGS WILL SERIOUSLY INHIBIT PROGRESS IN THE DEVELOPMENT OF FILM AND MEDIA EDUCATION IN OUR PUBLIC SCHOOLS,

RICHARD PLACE EXECUTIVE SECRETARY

21127 EST

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western union Mailgram

SENATOR PELL CHAIRMAN SENATE COMMITTEE
WASHINGTON DC 20510

DELAY BILL HR17504 AFI FUNDING UNTIL FURTHER STUDY
ANTHONY REVEAUX 12 HILLCREST CT BERKELEY CALIF 94705

19136 EST

MGMWSHT HSB

FILMS
BARBARA
RICHTER

234 EAST FIFTY SECOND STREET NEW YORK CITY 10022 (212) MU 8 7581

December 6, 1974

MR. STEPHEN J. WEXLER

DSOB
Washington, D.C.
20510

Dear Mr. WEXLER,

RE: UNITED STATES SENATE COMMITTEE ON LABOR & PUBLIC WELFARE
SPECIAL SUBCOMMITTEE ON ARTS & HUMANITIES

SUBJECT: BILL HR 17021 -- AMERICAN FILM INSTITUTE

I, AS AN INDEPENDENT FILMMAKER AM VOCIFEROUSLY OPPOSED TO PASSAGE OF THE BILL. THE AMERICAN FILM INSTITUTE & ITS' ORGANIZATIONAL STRUCTURE IS IN NEED OF CLOSER SCRUTINY AS TO WHETHER IT IS FULFILLING ITS CHARTER OBLIGATIONS OR NOT.

PASSAGE OF THE BILL WOULD IGNORE THE NEEDS OF THE FILM COMMUNITY. I URGE THAT YOU CONTEMPLATE HEARINGS IN THE SENATE.

Sincerely,

Barbara Richter

american
federation
of film
societies

20nov74

The Hon. Claiborne Pell, Chairman,
Special Subcommittee on Arts and Humanities
325 Russell Senate Office Building
Washington, DC 20510

Dear Sen. Pell,

I am writing to add my voice to the many others expressing concern about the proposed Congressional action of voting a permanent federal subsidy directly to the American Film Institute.

The enclosed press release of the 19th (which appears in VARIETY of this date) and accompanying three article reprints should be self-explanatory.

The series of articles about the AFI referred to in the first two of these reprints are, I think, materially pertinent to your deliberations. I shall be glad to send copies of the journals containing them, immediately on receipt of word from you confirming receipt of this communication.

Please send all correspondence directly to me at the address below.

Sincerely,

Wm. Starr, exec.dir.
American Federation of Film Societies
3 Washington Square Village
New York, NY 10012.

american
federation
of film
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19 November 1974

FOR IMMEDIATE RELEASE

The Committee for a Representative National Film & TV Institute, organized three weeks ago (at NYU's Loeb Student Center by representatives of 25 film organizations headquartered in NYC -- see VARIETY:30oct74, p.6) to protest Congressional hearings on a House resolution (HR 17021) that would give a guaranteed permanent subsidy of $2,500,000 to the American Film Institute, held its second organizational meeting Monday night (18th).

Reaffirming their protest at the continuing "lack of responsiveness" of the current AFI management to their constituencies, which include "hundreds" of film educators, film librarians and independent video and filmmakers, as well as "hundreds of thousands" of film viewers in colleges and schools for whose needs the AFI is "simply irrelevant -- it might just as well not exist", the Committee deliberated on two draft papers itemizing grievances against the AFI and at the end of the session adopted a statement (presented by meeting chairman Ted Perry of the Dept. of Cinema Studies at NYU) to send to the press and to other film organizations throughout the country.

Reflecting unanimous Committee criticism of the AFI's "misplaced priorities" and its "failure to set national priorities in accordance with national needs", the statement says in part:

"Much of our disappointment with the American Film Institute has been caused both by the AFI's consistent failure to live up to its promises, and even more by its failure to create, build upon, consult and serve a broadly-based national constituency.

"There is a strong opinion throughout the film community in this country that it would be a misuse of public funds for Congress to appropriate and place large sums directly into the hands of the present American Film Institute.

"We share that opinion. It would be a mistake, at this time and under present conditions, for Congress to vest public funds directly in the American Film Institute until this institution has demonstrated an ability and a willingness to work cooperatively with the larger film community and to be responsive to its needs.

"Until that day is here, the proper stewardship of public funds requires that any money given to the AFI continue to be channeled through the National Endowment for the Arts, which has shown that it can act imaginatively and responsibly in this area."

The Committee will meet again, to adopt resolutions to send to Congress, next week.

For further information, contact:

Wm. Starr, exec.dir.
American Federation of Film Societies
3 Washington Square Village
New York, NY 10012 (tel):(212) (254-8688)

american federation of film societies

The following is a brief introduction to a series of articles on the American Film Institute. It appears in the v6#6 issue of FILM SOCIETY REVIEW. This reprint is being sent to you, as an interested party, for your information.
All comments on the subject will be welcome; please indicate if they may be considered for publication.

Three and a half years ago, these pages carried an editorial on the then-brand-new American Film Institute. Based on the quite legitimate assumption, traditional to all other national film institutes, that the AFI should also represent and serve the country's educational and critical film community—including its several thousand film societies—it referred to the "strikingly unrepresentative composition of the Film Advisory Council" the group formed "to decide fundamental policy" for the AFI, a group "composed overwhelmingly of people whose clear identification has been with Hollywood *status quo*"—and concluded: "important basic decisions are being made in which those national groups and interests which have most at stake have neither representation, active participation, nor voice. The fear widely exists that the country may shortly be faced with a vested-interest organizational *fait accompli* which will require years of devoted labor to un-do."

This editorial apprehension was not shared by all; some thought any such remarks premature—a rejoinder in the same issue advised: "Those who guide the fortunes of the American Film Institute should be given a chance to show their colors before they are criticized". So the AFI was duly established, misgivings and doubts were put aside, FSR tactfully held its tongue on the issue and turned to other subjects . . . and the months have passed. For three and a half years there has been a moratorium by this magazine on critical discussion of the AFI. That moratorium is now at an end.

A major crisis of confidence now exists nationwide about the AFI. Stirred initially among the country's film educators last January by the simultaneous firings of the almost-entire educational, critical and research staff at the AFI Center in Beverly Hills—and the immediate protest resignations by key education and administrative people in both Washington and Beverly Hills (*see FSR, last issue*)—subsequent disclosures of life behind the AFI facade have started to appear, fanning unsuspected, long-dormant fires of discontent. Strong patterns have begun to emerge about the Administration of the AFI—patterns which in turn have raised many new questions about the Management of the AFI. New questions. And not a few old doubts. The editorial cited above had also quoted one highly indignant film teacher who, in the spring of 1967 had written: those who were shaping the AFI "do not know what they are doing or where they are going". These words had seemed at the time to most people, including this writer, as understandable, over-concerned exaggeration. They now appear in retrospect to have been, incredibly, to a high degree quite literally true.

"Confused", says one ex-AFI staff member. "What else can you call an outfit that *two years* after it was founded, was still spending enormous amounts of time writing and re-writing sentences about what it was *going* to do?"

"Incompetent", says another ex-AFI staffer. "*Three and-a-half years* after it was started—*only last December*—the AFI finally started a major membership program to help support itself (even though they thought *in September*, they were going to have to close down the Center if the next Ford grant didn't come through soon). And the only real membership benefit it offered even *then*, was reduced subscription to a magazine that the publisher told us—if the AFI money he'd been promised didn't come through, and *fast*—he would have to stop publication in a few weeks!"

"You want a real picture of the AFI?", says a third. "Look somewhere between MARAT/SADE and CATCH-22. The whole AFI has been a bunch of money and social status in search of something to do."

The testimony accumulating to back up these comments is impressive—reports of: general lack of effective planning; vague aims and shifting priorities; projects undertaken without adequate preliminary study, preparation or even consultation with more experienced people in the field; tendency to begin projects on too large a scale; too few attempts at coordinating programs with other film organizations in the field; no delegation of effective administrative responsibility or authority; budget scheduling without adequate consultation with AFI department heads—with subsequent results unavailable even to AFI department heads; inadequate job specification and inequitable salaries, with consequent loss of staff morale; excessive concentration on wasteful prestige projects at the expense of other jobs or whole departments (the elimination of the educational, critical and research staff in January); excessive and growing concentration on filmmaker-training and film production over other priorities generally; constant emphasis on style, image or status over accomplishment; overall lack of vision or consistent direction . . .

Many of the questions raised by these and other items—*together with contrasting and opposing views*—will be taken up in the course of the articles which follow. Among them: the assumptions *behind* AFI priorities and goals. One of the most striking aspects of the AFI has been its failure to try to reach and develop an audience for its own topmost priorities—filmmaker training and production—among the nation's numerous campus film societies, where the best audience for those filmmakers and films logically would be found. The failure to thus develop key programs *even in its own self-interest* strengthens the feeling by many, of the AFI's socially-irrelevant, Hollywood-parochial central dis-orientation. And the belief that a nationally-based, nationally-relevant *American* Film Institute still has yet to be built.

american federation of film societies

The following editorial appears in the current issue of FILM SOCIETY REVIEW. This reprint is being sent to you, as an interested party, for your information. Reprints of series articles may also later be made available.
All comments on the subject will be welcome; please indicate if they may be considered for publication.

editorial

Three and a half years ago these pages carried an editorial on the then-brand-new American Film Institute. It pointed out, *inter alia*, that those deciding basic policy for the organization were in the main "people whose clear identification has been with Hollywood *status quo*," that "those national groups and interests which have most at stake have neither representation, active participation, nor voice."

These comments were meant at the time mainly as a statement of concern. Recent events seem to show them sadly prophetic. Confirmation received as this issue goes to press indicates that the AFI is in serious crisis. The most serious crisis in its history to date. Continued over-emphasis on film production and concomitant undercutting of educational priorities has finally brought a wave of firings and resignations in both Washington and Beverly Hills that has resulted in the almost-entire elimination of its educational, critical and research activities – and led to the following declaration:

TO THE EDUCATIONAL AND CRITICAL COMMUNITY AT LARGE:

For the past 18 months we have worked as colleagues in the American Film Institute to stimulate and develop film education within our society, and in so doing to assist the AFI in achieving one of its stated central goals: the development of a discriminating film audience.

This essential work has been hampered and finally ham-strung by a pattern of lack of support and program cutbacks imposed from above, resulting from a confusion of priorities and lack of direction ... an indefensible lack of planning and an insensitive approach to staff-management relations.

Therefore, we feel compelled to state to the film education and critical community we have worked with over the past years that their interests are no longer represented by the American Film Institute and that for us to continue further as employees of the AFI would only compromise the work we have sought to accomplish.
(Authors' emphasis)

Ron Sutton, Education Department Manager, Washington, D. C.
Jim Kitses, Faculty in charge of Research and Critical studies at the Center for Advanced Film Studies, Beverly Hills, Ca.

This announcement has been followed by criticism of the AFI from all over the country, including a statement to the AFI Board of Trustees from the Midwest Film Conference signed by more than 100 persons protesting this "unconsidered and irresponsible executive action damaging to the continued progress of film study," and subsequent individual letters to the Ford Foundation, the National Endowment for the Arts and members of Congress, expressing "lack of confidence in the leadership and direction of the AFI."

Not all of the facts are in at this writing. Out of the melee of events, however, emerge persistent reports of "arbitrary," "arrogant," and "confused" administration, "improvised decisions," and a "rapidly deteriorating situation."

A series of articles on the AFI is now being planned for FSR, beginning with the following issue. Any suggestions, recommendations or conclusions which develop will appear later on. One point, however, seems fairly clear even now: once the present crisis has passed, it will not likely be good enough simply to return to *status quo*. The educational and critical community is now up in arms. What may very well be demanded henceforth is not just an altering of current directions, but a complete reversal of current priorities: a return to the original, broader vision of what the AFI was intended to do.

Succeeding issues will continue to follow AFI developments and will report on them with critical comment as the situation evolves.

american
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societies

The following editorial appears in the current (v7#5) issue of FILM SOCIETY REVIEW. This reprint is being sent to you, as an interested party, for your information. All comments on the subject will be welcome; please indicate if they may be considered for publication.

editorial

These are decidedly not the best of times to be a film institute. As we see from the latest news (*opposite*), The American film institute is not the only one under persistent criticism from its peers. Perhaps we should chauvinistically boost for the home team just a little extra, anyway, since the AFI in less than five years, has succeeded in isolating and alienating itself from the rest of the film community and the nation even more than the BFI seems to have done, with a tenure seven times as long.

A full year has now passed since the now-famous AFI crisis with the nation's film educators first broke out. It caused quite a stir at the time—confused and heated passions on all sides, protests from campuses everywhere, banner headlines in the press, Profound Disillusionment among AFI staff and trustees. Agonizing reappraisals among foundation money men (and women) and a continuing Loss of Confidence in AFI management that led, finally, to a possibly permanent organizational realignment of the educational and critical community throughout the country.

What has been learned, in this year, of the experience? What reorganization has been done, what new initiatives have been taken—what has changed at the AFI? Very little, apparently, to judge by the article in the current (Winter '71/'72) *FILM QUARTERLY*, by AFI Director George Stevens, Jr. (*see 'Press'*). After all the fuss and feathers, the heat and panic, all the sweat and tears, what he has to report essentially is a defense of *status quo*. Basically an apologia for the widely-challenged AFI stewardship of the first four-and-a-half years, the article provides virtually nothing of substance that is new, is laced with question-begging, buck-passing, *non sequitur* reasoning and contrived ambiguities, sidesteps any direct confrontation with the contentious heart of even the few hard-core issues it mentions (and then discreetly avoids) and is of interest, in fact, as much for the things it does *not* talk about, as for the things it does.

Only microscopic mention is made, for example, of the incidents which kicked off the nationwide crisis last year: the summary firing of virtually the entire research and education staff (the article calls it "staff reductions") at the Center for Advanced Film Studies in Beverly Hills—and the spontaneous wave of resignations by other AFI staff on both coasts, that followed—and the trans-continental wave of strenuous protests from film educators all over the country that followed *that*.

Nor is there even token reference to the modest petitions that were sent to the AFI subsequently, requesting more adequate representation for film educators on the AFI Board. Or of the fact that these petitions were turned down flat: the AFI, *in fact*, proceeded last June to reduce the number even further—to Zero. (There are now, currently, *no* professional, full-time film educators whatever on the AFI Board.)

Of the few substantive areas on which the article touches, perhaps the most important—film distribution—gets curiously short shrift. Though the article declares the AFI now prepared "to do more to help effect new connections between talent and audiences" and "to work with existing organizations across the country"—no clue is provided as to why the decision to do so should come *now*, after nearly five years of almost total inaction in the field has eroded most of the sizeable credibility and goodwill with which the AFI first began.

The article does acknowledge (in carefully-altered context) that the Center for Advanced Film Studies "has been condemned" as "elitist" but never takes up the equally frequent, related charges that it is also "arrogant," "parochial," "anti-intellectual" and snobbishly exclusive. It is this attitude—and the polarization of public opinion that it has fostered—which, more than any other, has turned off so many of the educators and other visitors who have been 'allowed' into the studiously-isolated Greystone Center—and made it come to be viewed by sophisticated critics in Europe (where it has no counterpart) as little more than a pretentious joke (*see FSR 'International,' Sep. '71*). It is this attitude which has pointedly discouraged other film organizations throughout the country from pressing their early offers of collaboration and cooperation with the AFI at large. And it is also this attitude, allied with Hollywood-style 'Auteurism,' divorced from any evident concern with the outside world, which has veered the focus of the Center—and the AFI overall—from emphasis on film 'Art' to emphasis on the film 'Artist' with all the shallow hang-ups with Personality Cultism, etc. that this term has come to imply.

Above all—nowhere throughout is there shown any intention to really discuss the key question that has been so carefully fogged over in this AFI piece: that the basic issue involved in the AFI's continuing debate with its critics is above all one of values—of the fundamental underlying assumptions which determine both the policy direction and the policy priorities of the AFI. For what is at issue, finally, is not simply the definition of film 'art,' but the question of what the *function* of film art in a modern society should be; not just differing organizational ideas about how the AFI should be run, but differing philosophical ideas about what the AFI should be run *for*: whether a Congressionally-created, tax-supported—but guardedly 'private'—corporation should short-sightedly continue to ignore the needs of the broad film community and the country, and devote its main efforts, on its own narrow base, to 'doing its own thing' . . . Or whether one of the nation's potentially major media institutions should face up to its national responsibilities, return to its original broad vision and purpose, and offer responsive, relevant leadership for the benefit of the culture as a whole.

american
federation
of film
societies

30nov74

The Hon. Claiborne Pell, Chairman,
Special Subcommittee on Arts and Humanities
325 Russell Senate Office Building
Washington, DC 20510

Dear Sen. Pell,

I am writing to again add my voice to the many others expressing concern about the proposed Congressional action of voting a permanent federal subsidy directly to the American Film Institute.

The enclosed copy of the front-page, banner-headline article in VARIETY this week may be taken as another sign, I think, of the growing seriousness with which the film industry is now taking this AFI-protest movement. Apparently at last many people in Hollywood - even, perhaps, as many people in Washington DC - are beginning to understand that opposition to present AFI priorities, among the *national* film community, has been *majority* opinion all the while.

Again, should you be interested in seeing copies of the relevant articles we have published on the AFI in the past (see my letter of the 20th), we will be glad to comply at any time. Please direct all correspondence to me at the address below.

Sincerely,

Wm. Starr, exec.dir.
American Federation of Film Societies
3 Washington Square Village
New York, NY 10012.   (or call): (212) (254-8688)

DAILY VARIETY DAILY

VOL. 165 No. 58 Hollywood, California 90028, Wednesday, November 27, 1974 16 Pages 25 Cents

AFI GRANT BILL PROTESTED

N.Y.-Based Film-Tv Group Charges Mismanagement In Sharp Telegram To Congress

New York, Nov. 26 — The Committee for a Representative American Film & TV Institute sent a 500-word telegram to Congress tonight strongly protesting a House bill that would provide a guaranteed permanent subsidy of $2,500,000 to the American Film Institute.

"In its seven years of existence, the American Film Institute has shown a consistent lack of responsiveness to the needs of film educators on all levels. ... There is a strong indicator of mismanagement in its failure to set and support the priorities that a national film institute is supposed to have," the telegram reads in part.

The Committee, organized last month, is an umbrella group composed of 25 film organizations in New York City. It held its third organizational meeting Monday at New York University's Loeb Student Center.

At that meeting, a lengthy discussion was conducted covering a point-by-point analysis of a draft resolution that was to be sent to

(Continued on Page 15, Column 4)

AFI Grant Bill Draws Sharp Protest From Film-Tv Group

(Continued from Page 1, Column 5)

Congress next week. Discussion was halted when committee members learned that the House funding bill (HR 17021) was to be voted out of the House Select Subcommittee on Education today. Group had previously been informed that a Committee vote was not expected until later this year.

The lengthy telegram, signed by 20 committee members, essentially covers the same points reported Nov. 20.

It was wired to Rep. John Brademas (D-Ind.), chairman of the House Subcommittee, and to Sen. Claiborne Pell (D-R.I.), chairman of the Senate Special Subcommittee on Arts & Humanities.

The committee viewed the suddenness of the House vote as "another AFI dirty trick," allegedly designed to push the legislation through Congress as fast as possible.

The committee also charged that AFI director George Stevens Jr. exerted pressure on NYU to have the group's future meetings held off University grounds. "The pressure worked," said one committee member, "because all meetings from now on will not be held at NYU."

Some of the signatories of the committee telegram are: John Culkin, director of the Center for Understanding Media; Austin Lamont, member of the board of directors of the Film Society of Lincoln Center; Ted Perry, chairman of NYU's department of cinema studies; Stefan Sharff, chairman of the Columbia U. department of film studies; Amos Vogel, director of the University of Pennsylvania's Annenberg Cinematheque, and Donald Staples, president of the University Film Association and president of the Society of Cinema Studies.

2 December 74

Senator Clairborn Pell
Subcommittee on Arts & Humantities

Dear Senator Pell:

As an independent filmmaker, I believe Bill HR 17021 must not be passed as it now stands. My basic objection is that since its inception, the American Film Institute has not represented the American film community as a whole. Its Board of Directors has until now been drawn almost exclusively from the Hollywood based commercial industry. The new Board must represent a national film community both regionally and occupationally.

Sincerely Yours,

Oliver Stone

Oliver Stone

Writer/Director

319 East 50 Street
New York, NY 10022

December 11, 1974

Senator Claiborne Pell
United States Senate Comm. on Labor & Public Welfare
Special Subcommittee on Arts and Humanities
Russell Senate Office Building - Rm. 325
Washington, D. C. 20510

Dear Senator Pell:

I am writing you with reference to Bill HR 17021 to express my strong apprehensions.

I am against removing the American Film Institute from the funding jurisdiction of the National Endowment for the Arts under the present proposals in the Bill. I seek legislation which guarantees that the AFI Board of Trustees clearly represents the American film community as a whole and until such legislation comes forth I would want the AFI to remain under the National Endowment for the Arts.

Please consider this letter as my strong opposition to Bill HR 17021.

Very truly yours,

Doris Samatowicz

Doris Samatowicz
463 West St.
New York, New York 10014

Dec 8, 1974

Dear Senator Pell:

I have just recently read of your introduction of a bill in Congress to put the American Film Institute on a federal dole.

Sir, if this runaway inflation is ever going to be stoped Congress has just got to learn self-control, especially when it is spending the publics hard earned money. I love the motion picture medium, and still attened regularly. However I honestly feel that the A.F.I. should be funded through the 'National Endowment for the Arts'. By putting the A.F.I. under Federal Government subsidy, can only mean Federal Government control. That is just a plain fact of our political life. Let's not do that; please!?

Sincerely Yours
Lawrence J Taylor

MR. LAWRENCE J TAYLOR
4679 WILLIAM ST
OMAHA NE 68106

785 West End Ave.
New York, N.Y. 10025
8 December, 1974

Senator C. Pell
Russell Senate Office Building
Washington, D.C.

Dear Senator Pell,

As an independent filmmaker I address you personally and as a spokeswoman for the independent film community.

The feeling of the community is that Bill HR 17021 must not be passed as it is presently proposed. It does not represent the American film community; the proposed board will not uphold the concerns and visions of the noncommercially oriented filmmaker. Until hearings are scheduled in the Senate to redefine the priorities and issues of the bill, the AFI should remain under the NEA.

As chairman of the subcommittee, I hope you will hear the voice of the American independent film community and be sensitive to the need for its' growth and expression.

Sincerely yours,

Patricia Saunders

Patricia Saunders

cc: G. Nelson
W. Mondale
T. Eagleton
J.Javits
R.Taft

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HONORABLE CLAIBORNE PELL SENATE OFFICE BUILDING
WASHINGTON DC 20510

DEAR SENATOR PELL
REQUEST BY AFI TO BECOME INDEPENDENT AGENCY TO SERVE FILM EDUCATION FIELD TOTALLY UNWARRENTED BY THEIR PERFORMANCE RECORD MAJORITY OF FILM EDUCATORS OPPOSED AFI'S LEADERSHIP AND POLICIES PLEASE DO NOT ACT WITHOUT ADDITIONAL STUDY AND RESPONSE FROM FIELD
RONALD E SUTTON PROFESSOR OF FILM STUDIES DEPARTMENT OF COMMUNICATION THE AMERICAN UNIVERSITY FORMER EXECUTIVE SECRETARY NATIONAL ASSOCIATION OF MEDIA EDUCATORS

22103 EST

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PMS SEN CLAIRBORNE PELL

CAPITOLHILL DC

WE ARE OPPOSED TO THE PASSAGE OF BILL HR17021 WHICH WOULD ENABLE THE AMERICAN FILM INSTITUTE TO OBTAIN INDEPENDENT CONGRESSIONAL FUNDING. WE FEEL THAT THE AFI SHOULD REMAIN UNDER THE AUSPICES OF THE NATIONAL ENDOWMENT FOR THE ARTS, AND URGE YOU TO VOTE AGAINST PASSAGE

THE WISCONSIN CENTER FOR THEATRE
RESEARCH UNIVERSITY OF WISCONSIN-MADISON

NNNN

SF-1201 (R5-69)

HOWARD WISE 84 FIFTH AVENUE NEW YORK, N.Y. 10011 TEL. (212) 989-2317

12/14/74

Senator Claiborne Pell, Chairman
U.S. Senate Committee on Labor and Public Welfare
Special Subcommittee on Arts and Humanities
Russell Senate Office Building
Washington, D.C. 20510

Dear Sir: Re: H.R. 17021

The above bill would re-organize the American Film Institute and its Board of Trustees, and would also remove the A.F.I. from the province of the National Endowment for the Arts and provide direct funding from the Federal governmant.

In my opinion the passage of this bill in its present form would be a grave error.

Indubitably the reorganization of the A.F.I. is sorely needed, for it has a miserable record of mismanagement and lack of accomplishment.

There is no reason to believe that the passage of the above bill into law would remedy the present situation.

On the contrary, it would leave effective control on its present trustees, plus the window-dressing of government officials, few of whom have any competence in the arts in general and in filmmaking in particular.

In addition, it would remove the A.F.I. from the jurisdiction of the National Endowment for the Arts, which has an outstanding record of effectiveness and accomplishment in these areas.

I would urge that H.R. 17021 not be passed in its present form, but that hearings be scheduled in the Senate;

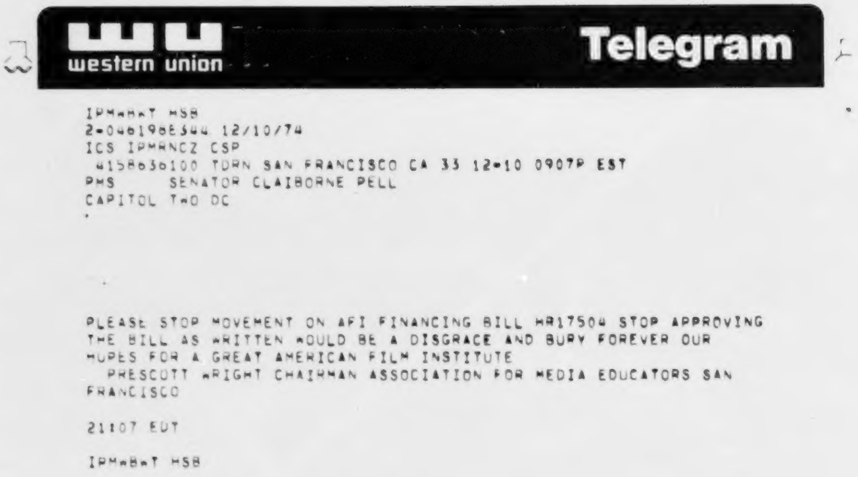
And I urge further that the proposed legislation be re-drawn to place control of the A.F.I. in the American film community as a whole;

That a study be made by a competent independent agency of the diverse functions of the A.F.I. to determine under what auspices these functioms might best be performed.

Sincerely yours,

Howard Wise, President, Electronic Arts Intermix

Copies to Committee members
and Staff



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PMS SENATOR CLAIBORNE PELL
CAPITOL TWO DC

PLEASE STOP MOVEMENT ON AFI FINANCING BILL HR17504 STOP APPROVING THE BILL AS WRITTEN WOULD BE A DISGRACE AND BURY FOREVER OUR HOPES FOR A GREAT AMERICAN FILM INSTITUTE

PRESCOTT WRIGHT CHAIRMAN ASSOCIATION FOR MEDIA EDUCATORS SAN FRANCISCO

21:07 EDT

IPMWBWT HSB

Senator Jacob Javits
326 Russell Senate Office Building
Washington, D. C. 20510

re: HR 17021

Dear Senator Javits,

As an independent film-maker, as well as a practicing Architect and constituent, I would like to urge you to oppose HR 17021 which should soon come before the Special Sub-committee on Arts and Humanities. While I heartily endorse five of the intentions (1 - 5) of the proposed legislation, I cannot agree that these can be best furthered by the sixth, the creation of the American Film Institute in the manner described in Title II.

The main objections to the Institute are the continuation by legislation of a condition which has not generally been supportive of independent film. It is hard to imagine how the Board of Trustees as constituted in the Act, could change an institution already overly committed to the deification of Hollywood at the expense of the tremendous diversity and vitality of the history, present and future of American film and video art.

Sincerely,

Michael Wurmfeld, Architect

MW/nc

cc: Senator Claiborne Pell, Chairman
Senator Gaylord Nelson
Senator Walter Mondale
Senator Robert Taft, Jr.
Senator Thomas F. Eagleton
Mr. Stephen J. Wexler
Mr. Roy H. Millenson

December 3, 1974